

# THE ACADEMY.

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**THE HIBBERT LECTURE, 1882.—A** COURSE OF FIVE LECTURES ON "THE ORIGIN AND GROWTH OF RELIGION," AS ILLUSTRATED BY NATIONAL RELIGIONS AND UNIVERSAL RELIGIONS, will be delivered by Professor KUENEN, D.D., of Leiden, at ST. GEORGE'S HALL, LANGHAM PLACE, on the following days:—TUESDAY, 25TH, and THURSDAY, APRIL 27TH, at 11 A.M.; MONDAY, 1ST, and WEDNESDAY, MAY 3RD, at 5 P.M.; and FRIDAY, MAY 5TH, at 11 A.M. Admission to the Course of Lectures will be by Ticket, without payment. Persons desirous of attending the Lectures are requested to send their names and addresses to Messrs. WILLIAMS & NORWICH, 14, Henrietta-street, Covent-garden, W.C., not later than APRIL 19TH, and as soon as possible after that date tickets will be issued to as many persons as the Hall will accommodate.

The same Course of Lectures will also be delivered by Professor KUENEN at OXFORD, in the LECTURE THEATRE OF THE UNIVERSITY MUSEUM, at 4.30 P.M. on each of the following days:—viz., FRIDAY, 5TH, SATURDAY, 22ND, MONDAY, 24TH, FRIDAY, 28TH, and SATURDAY, APRIL 30TH. Admission to the Oxford Course will be free, without ticket.

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25, Lord-street, Liverpool, March 22nd, 1882.

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*Thomas Carlyle: a History of the First Forty Years of his Life (1795-1835).* By James Anthony Froude. In 2 vols. With Portraits and Etchings. (Longmans.)

MR. FROUDE has now accomplished, according to his lights, one-half of the task that devolved upon him as Carlyle's literary executor. "I found," he says, "that I could not write a formal Life of Carlyle within measurable compass without taking to pieces his own memoirs and the collection of Mrs. Carlyle's letters, and this I could not think it right to attempt." So he has followed up the *Reminiscences* with this account of Carlyle's life up to the time of his final settlement in London. It, in turn, is to be succeeded by the publication of Mrs. Carlyle's letters, with a connecting narrative by Carlyle himself, as they "are a better history of the London life of herself and her husband than could be written either by me or by anyone." Finally, Mr. Froude will give a short narrative of his friend's last years, based on his own knowledge.

It is desirable—it is indeed absolutely necessary—to bear these facts in mind, for it is now plain that, until Mr. Froude has completed his task, it will be useless to attempt the formation of a final judgment on Carlyle. This work is studded, like its predecessor, with criticisms of Carlyle's contemporaries, quite as likely, too, to "give pain" to their relatives and admirers. What is of more importance, criticisms on the same persons change, or perhaps it would be more accurate to say develop; for example, Carlyle's last words in these volumes on Mrs. Buller and John Wilson are very different from his first, and much more unkindly. What is true of his judgments of men is also true of his judgments on things. Thus he desired to see a succession of "heroes" of the Frederick type, because he thought they would relieve the "congestion of population" in the Old World by compelling emigration. Yet he lived, Mr. Froude tells us, to admit that "natural influences," without any interposition on the part of Heaven-sent Alarics and Hengsts, were sending multitudes to the American continent. The truth is that Carlyle was compelled, in small ethical matters, no less than in the ordinary sense, to live from hand to mouth for the greater part of his career. He did not repine at having to live thus; he saw no hardship in others having to do so. But most fiercely and persistently he objected to and denounced intellectual, and still more moral, stagnation or

retrogression. "It was not in his nature to be content," Mr. Froude says. There was, to say the least, a noble side to his discontent; and at the bottom of his harshest judgments—on Wilson, Lamb, De Quincey, Campbell, even Jeffrey and Macaulay—there lay the belief that they had allowed material prosperity, self-indulgence, or the influences of society to injure their moral fibre, and had therefore, in his view, sinned against the clearest light. He may have been wrong in his opinions; he may have come to admit that he was wrong. On the other hand, he may have been confirmed in them, and may have given more adequate reasons for them, than appear either in the *Reminiscences* or in this new narrative. For the sake, therefore, of Carlyle and of his contemporaries, it is desirable to wait patiently for the appearance of his wife's letters and of Mr. Froude's "last words," before coming to any decision as to the one or the other, or the relations between them. These volumes, no less than the *Reminiscences*, prove that very many of the balls of personal judgment which Carlyle fired were made by his wife, whose insight into character he believed to be at least equal to his own. The next instalment of the Carlyle memoirs may therefore be expected to be—for many reasons it will be a matter for regret if it is not—the unroofing of the "works" of the Carlyle ammunition.

Upon two points in connexion with Mr. Froude's enterprise, however, it is perfectly safe, even at this stage, to speak definitely. In respect of style, those portions of these volumes which are in Mr. Froude's own hand will compare favourably with anything he has written. There is passion in all his best passages, but it is generally the passion of hatred held in restraint. Here it is love—held, too, in some restraint, but not strenuously so. It may be doubted if he has ever written anything better than this, which is the sum and substance of the work, if not of Carlyle's whole moral life:—

"Carlyle has been seen in these volumes fighting for thirty-nine years—fighting with poverty, with dyspepsia, with intellectual temptations, with neglect or obstruction from his fellow-mortals. Their ways were not his ways. His attitude was not different only from their attitude, but was a condemnation of it, and it was not to be expected that they would look kindly on him. His existence hitherto had been a prolonged battle. A man does not carry himself in such conflicts so wisely and warily that he can come out of them unscathed, and Carlyle carried scars from his wounds both on his mind and on his temper. He had stood aloof from parties, he had fought his way alone, he was fierce and uncompromising. To those who saw but the outside of him he appeared scornful, imperious, and arrogant. He was stern in his judgment of others. The sins of passion he could pardon, but the sins of insincerity or half-sincerity he could never pardon. He would not condescend to the conventional politenesses which remove friction between man and man. He called things by their right names, and in a dialect edged with sarcasm. Thus he was often harsh when he ought to have been merciful; he was contemptuous where he had no right to despise; and, in his estimate of motives and actions, was often unjust and mistaken. He, too, who was so severe with others, had weaknesses of his own of which he was unconscious in the excess of his self-confidence.

He was proud—one may say savagely proud. It was a noble determination in him that he would depend upon himself alone. But he would not only accept no obligation; he resented the offer of help to himself or anyone belonging to him as if it had been an insult. He never wholly pardoned Jeffrey for having made his brother's fortune. His temper had been ungovernable from his childhood. He had the irritability of a dyspeptic man of genius, and when the devil, as he called it, had possession of him, those whose comfort he ought most to have studied were the most exposed to the storm. He who preached so wisely on doing the duty which lay nearest to us forgot his own instructions, and made no adequate effort to cast the devil out.

"Nay more, there broke upon him in his late years, like a flash of lightning from heaven, the terrible revelation that he had sacrificed his wife's health and happiness in his absorption in his work; that he had been oblivious of his most obvious obligations, and had been negligent, inconsiderate, and selfish. The fault was grave and the remorse agonising. For many years after she had left him, when we passed the spot in our walks where she was last seen alive, he would bare his gray head in the wind and rain, his features wrung with an unavailing sorrow. Let all this be acknowledged, and let those who know themselves to be without either these sins, or others as bad as these, freely cast stones at Carlyle."

Mr. Froude's spirit and method seem to us only less commendable than his style. He thinks the public have a right to be informed of the details of the private life of every great teacher, or *vates*, "in order to know whether his own actions have corresponded with his teaching, and whether his moral and personal character entitles him to confidence;" and he fortifies this view of his duty by quoting Carlyle's doctrine as to the business of a biographer from his review of Lockhart's *Life of Scott*. It is idle to argue whether this view of a biographer's function is correct or not. Mr. Froude had no other course open to him if he was to obey his friend's wishes at all. Carlyle at first wished to have no biography, a fact which is forgotten by those who censure him for his essentially private ejaculations when "the devil of dyspepsia" had possession of him. But, when he saw that a biography was inevitable, he, no doubt remembering how Burns's reputation has suffered through being left to the tender mercies of Paul Pry and Mrs. Candour, in place of a minutely chronicling Boswell or a just and discriminating Lockhart, resolved that, so far as lay in his power, his own biography should be thorough. What has followed his death shows the wisdom of this resolution—about one-half of the literature called forth by the *Reminiscences* consists of anecdotes wholly unauthentic or only partially authenticated to prove that Carlyle was a wretched egotist who behaved habitually like a brute to his wife. It was well, therefore, that, if the Carlyle story must be told at all, it should all be told, and by the one man now in possession of the facts. If Mr. Froude can be said to have erred, it is in doing his work too thoroughly. There are no direct evidences here that he has been influenced by the storm raised on the publication of the *Reminiscences*. It was not to be expected, of course, that he would apologise for that publication; for

Carlyle himself had probably not more contempt than he for the reed shaken with the wind. But he has taken no notice of the various "corrections" of the narrative in the *Reminiscences*; thus he adheres strictly to Carlyle's statement that Miss Martin declined to free Edward Irving from his engagement to her, and makes no mention whatever of the vehement contradictions given by that lady's relatives. Yet we are much mistaken if the criticism of the *Reminiscences* has not had some effect upon Mr. Froude; at all events, he has apparently thought it his duty not only to give Carlyle, warts and all, but to give the warts above all. The "immortal and infernal" dyspepsia does get a little wearisome, after we are gravely informed that, in obedience to the orders of the Edinburgh "jackass" of a doctor, endorsed by Birmingham Badams, the sufferer gave up tobacco and took to mercury and hogsheds of castor oil. Old Mrs. Carlyle's description of her son as "gey ill to live wi'" suggests itself in these volumes almost as often as "wae's me" in the *Reminiscences*, and there is not the same excuse for the repetition. Mr. Froude further seems to us to exaggerate the *vates* theory of Carlyle. It is quite true that he believed himself a man with a message as truly as did the Hebrew prophets, and that, like Jeremiah, he took an essentially pessimistic view of the future of his country. But surely it is going too far to say that, if he was wrong in his prophecies, he "has misused his powers," and "his own desire for himself would be the speediest oblivion of himself and his works." There are many, and those not the least steadfast lovers of Carlyle, to whom the moral support his writings give in the conduct of life, the solid historical masonry of *The French Revolution*, *Frederick*, and *Cromwell*, even his humour and power of intense description, seem more truly passports to immortality than his Jeremiads.

The leading facts of Carlyle's life recorded in these volumes—his early training, the Buller tutorship, the beginning of his curriculum of dyspepsia, his Goethean "conversion," his marriage, his relations with Irving and Jeffrey, his sojourning in the wilderness at Craigenputtock, his difficulties about the publication of *Sartor*—the public have already been made familiar with through the *Reminiscences* and otherwise. Mr. Froude had already published in the *Nineteenth Century* a portion of his present narrative, including the "episode" of Margaret Gordon, who shrunk from undertaking the duty and earning the somewhat tragic immortality that fell to Jane Welsh. These two volumes are necessarily to a large extent an elucidation, amplification, and correction—there is very little of this last, however—of the portions of the *Reminiscences* which cover the same thirty-nine years. Very properly Mr. Froude passes, comparatively speaking, with lightness over the Irving section of Carlyle's life. With equal propriety he makes perfectly clear the relations between Carlyle and the other members of his family, for these justify the services he rendered them, and the panegyrics he has bestowed upon them. Some of the best and tenderest of the letters here published are those to his parents and

to his two brothers, whom he practically supported until they were able to support themselves. Mr. Froude does not render equally plain the reasons which made Carlyle to the very last believe that Jeffrey, his old friend and patron, shrunk from rendering him a kindness—the securing for him the appointment to a Chair of Astronomy in Edinburgh or of Rhetoric in London—when he might have done so. It seems probable, however, as Mr. Froude surmises, that Carlyle resented being lectured on his "arrogance" by a man to whom both he and his brother were under pecuniary obligations; and it is worthy of note, in this connexion, that Mrs. Carlyle was, as we learn from one of her letters, quite as glad as her husband when the debt to Jeffrey was paid. These volumes certainly will not lower Jeffrey's reputation; they prove that not only did he introduce Carlyle to the *Edinburgh Review*, offer to settle an annuity on him, lend him money, and start his brother John on a medical career, but that he wished to make him his own editorial successor. The other side of the account is that Jeffrey and the whole *Edinburgh Review* coterie were wrong about Carlyle and his "impracticability," and that Goethe was right. In other words, Goethe knew more of the universe, Carlyle included, than did Jeffrey. The letters of the Patriarch of Weimar given here are mainly notable for their mellow wisdom and courtly kindness, and as proving how much more valuable at a crisis in the career of a man of proud independence is moral than material aid. Among the other men of note of whom there is pleasant mention in this "howling wilderness of dyspepsia" are Emerson, John Stuart Mill, and Charles Buller. Although Carlyle broke off his connexion with the Bullers in something like a "tiff," and said some harsh things about Mrs. Buller, he liked Charles. The feeling was evidently reciprocated. Mr. Froude gives a letter from this promising young politician dealing with British politics, and particularly with the character of the House of Commons, which reads like a cut-down "Latter Day Pamphlet." The persons and places that receive mention the reverse of kindly in Carlyle's letters and journals are much more numerous. Lamb and De Quincey are, if possible, worse treated than in the *Reminiscences*; even Mr. Froude has to stand up for the "gentle Elia," for he is described as "a shameless drunkard" whose faculty it was a scandal to describe as genius. Lytton Bulwer is spoken of in the most contemptuous terms. John Wilson falls off sadly in Carlyle's estimation. At first, the worst said of him is that he was fond of all stimulating things. Then we find him trying to combine poetry and philosophy with rizzared haddock and toddy. Lastly, it is more than hinted that he was ungenerous and untruthful in regard to Carlyle himself. Campbell is "as heartless as a little Edinburgh advocate," and this is no light charge when it is borne in mind that Edinburgh is treated to almost as much wholesale invective as the Scottish aristocracy since the days of Wallace, who are styled "toothless hyenas," a *canaille* that may be thankful if they are "paid off" some day. These volumes are, in fact, spiced with characteristically Carlylian "mis-

chief," of which this *noyade* may serve as a specimen:—

"Empson, a diluted, good-natured, languid *Anemphinder*. The strongest young man, one Macaulay (now in Parliament, as I from the first predicted), an emphatic, hottish, really forcible person, but unhappily without divine idea. Rogers (an elegant, politely malignant old lady, I think) is in town, and probably I might see him. Moore is I know not where, a lascivious triviality of great name. Bentham is said to have become a driveller and garrulous old man."

The most interesting section of Mr. Froude's narrative, from the personal point of view, is that which details the story of the friendship of Carlyle and Miss Welsh, which ended in their marriage and forty years' comradeship. No practised novelist could have told the story better, from the first and peremptory repulse by Miss Welsh of her literary correspondent, to her confession that she had "wilfully deceived" him as to her love for Irving, her personal surrender at his own home—recalling that of Bathsheba Everdene to Gabriel Oak in Mr. Hardy's well-known novel—and Carlyle's preparation for the "odious ceremony" by reading Kant's *Critique of Pure Reason* and the novels of Scott, whom he subsequently thanked by describing as a man who might have been a Conscript Father but had sunk into a *restaurateur*. Mr. Froude thus sums up this remarkable wooing and its results:—

"He admired Miss Welsh. Her mind and temper suited him. He had allowed her image to intertwine itself with all his thoughts and emotions; but with love his feeling for her had nothing in common but the name. There is not a hint anywhere that he had contemplated as a remote possibility the usual consequence of a marriage—a family of children. He thought of a wife as a companion to himself, who would make life easier and brighter to him. But this was all, and the images in which he dressed out the workings of his mind only served to hide their real character from himself. . . . The stern and powerful sense of duty in these two remarkable persons held them true, through a long and trying life together, to the course of elevated action which they had both set before themselves. He never swerved from the high aims to which he had resolved to devote himself. She, by never-failing toil and watchfulness, alone made it possible for him to accomplish the work which he achieved. But we reap as we have sown. Those who seek for happiness in this world must not complain if happiness is not their portion. She had the companionship of an extraordinary man. Her character was braced by the contact with him, and through the incessant self-denial which the determination that he should do his very best inevitably exacted of her. But she was not happy. Long years after, in the late evening of her laborious life, she said, 'I married for ambition. Carlyle has exceeded all that my wildest hopes ever imagined of him—and I am miserable.'"

This last statement is so serious that we cannot help desiring to learn the circumstances under which it was made. That Mrs. Carlyle sacrificed her health for the sake of her husband and his mission in a spirit of silent stoicism which kept him ignorant of what she was doing, all the world knows. But may not this "I am miserable" have been only her translation of her mother-in-law's "gey ill to live wi'"? On neither her side nor Carlyle's was there love in the



popular, *Little Dorrit* sense. Certainly there was nothing in him of what, in his "Annandale vernacular," he would have styled "the erotic business." But, on the other hand, we have her protestations before marriage that she "loved him earnestly, devotedly;" and her declaration in a letter to an aunt—a letter which he saw only after her death—that she "liked him in the inmost part of her being." As for Carlyle, his letters after marriage are brimful of quaint tenderness. The union of these two remarkable persons was rendered tragic enough by circumstances and that all-unconscious egotism for indulging in which Carlyle was torn with remorse to his latest day; but we are at present unwilling to believe that "I am miserable" was anything more than the expression of a mood or a moment of physical weakness.

Necessarily this work deals with many things—such as Carlyle's politics and religion—of which, although they were of the very essence of the man, it does not come within the province of a literary journal to treat. Passages revealing his views in these respects, like much in the *Reminiscences*, will offend many, and may diminish the number of Carlyle worshippers. That cannot be helped, nor is it to be much regretted. Carlyle is strong meat, to be taken only by those whose digestive powers are of the best. But these volumes, although they may reduce the number, will intensify the esteem, of his genuine admirers. They will see now how much—rather how little—his "arrogance," his "egotism," his "self-consciousness" come to. They will see that his most fruitful and most stimulating work was almost literally written with his life-blood. As for readers who, instead of now returning to his books with a deeper and more personal interest, may turn from them in the belief that "Carlyle's reputation has been irretrievably damaged," all that can be said is that they have either never needed, or never understood, the moral message which has quickened and sustained two generations of English—nay, of European and American—men of action.

WILLIAM WALLACE.

*The History of Antiquity.* By Max Duncker.  
Translated by Evelyn Abbott. (Bentley.)

ANOTHER volume has appeared of what ought to become a standard English work on history. Both the translation and the appearance of the book are worthy of the original. As usual, it is eminently readable, and abounds with a mass of erudition, which is handled by the author with the easy grasp of a master.

The new volume deals with the Baktrians of the east, and the Medes and Persians of the west. The greater part of it is occupied with "the Arians of Eastern Iran," with the Zend Avesta and Zoroaster, whom Prof. Max Duncker assigns to Baktriana. Here he comes into conflict with a number of rival theories, each of which claims the balance of evidence to be on its side. In fact, there is hardly a question connected with the rise of Zoroastrianism and the origin of the Avesta which is not beset with diffi-

culties and capable of more than one answer. Was Zoroaster a real personage or the creation of later myth? when and where did he live? what was his relation to the religion which is usually assumed to have been founded by him? was this religion a natural development out of Vedic theology or a deliberate revolt against the latter? where was the language of the Avesta spoken, and when and where were the fragments of which it is composed written? are the Gâthas, or hymns, the oldest or the latest part of it? who were the Magi—were they a non-Aryan tribe or the priests who formed the religious system which we find in the sacred books of the Parsis? All these are questions which are hotly contested, and to which no definitive answer has as yet been returned. As befits an historian, however, who writes for the great public, Prof. Max Duncker sweeps aside such problems of minute scholarship, and argues out his own views with no uncertain sound. According to him, Zoroaster was a Baktrian who flourished about a thousand years before our era in the great kingdom of Baktria, the foundation of which he would place about 1100 B.C. The religion which he preached was a reformation—a revolt, in fact, against the old nature-worship of the Aryans; and his two gods—Ahura-mazda, or Ormazd, the principle of good, and Angro-mainyus, or Ahriman, the principle of evil—were new deities. For some 200 years his priests, the Athravas, handed down the ceremonies and creed of his faith; then a new priesthood arose in Western Iran, the Magians of Media, in whose hands the religion of Zoroaster underwent fresh modification and development. It is needless to say that all these conclusions, supported as they are with great learning and ingenuity, would be disputed step by step by other scholars. But a few weeks ago, for example, Prof. de Harlez published an elaborate *Introduction à l'Étude de l'Avesta et de la Religion mazdéenne*, in which he seeks to prove that Zoroaster was not a Baktrian, but a native of Media Rhagiana, and that the greater part of the Avesta was composed during the last five centuries before the Christian era. It is only within the last two years that our views of the rise and character of the Persian empire have been revolutionised by the progress of cuneiform discovery; and it is not too much to hope that before long the evidence of contemporaneous inscriptions will clear up many of those problems which Zend scholars are trying to solve. At all events, the arguments drawn from the Assyrian inscriptions, by the help of which Prof. Duncker endeavours to support his hypothesis of a great Baktrian kingdom, can no longer be maintained. The land of Muzri, from which Shalmaneser II. obtained the Baktrian camel, was not Baktria, but Lesser Armenia, into which the animals of a more eastern climate may have been imported; and Tiglath-Pileser II. never marched farther eastward than lat. 66°. Even the land of Bikni, the most distant point in this direction ever reached by an Assyrian king, lay to the west of Rhagiana. Zigruti, instead of being Sagartia, really denotes the Zagros mountains. On the other hand, I agree with Prof. Duncker in believing that a religious work similar to the Avesta is mentioned by Darius

Hystaspis in a passage of the Behistun inscription, the importance of which was first pointed out by Dr. Oppert; and I further believe that the Gâthas are meant by "the sacred hymn," the *gaitham* of the Persian text, which Darius states he re-established. It is equally clear to me that the Magians were not Zoroastrians at the time when the Behistun inscription was engraved, whatever they may have been afterwards. On the contrary, Gomates, like Kyros the King of Elam (not Persia) and his son Kambyses, whose brother he personated, must have been a polytheist, and differed from his more politic predecessors only in endeavouring to crush the Aryan or Persian element and the worship of Ormazd.

It is a pity that in his interesting account of the Median empire Prof. Duncker was unable to take advantage of the two newly discovered inscriptions which have set Kyros and his earlier history in so new a light. We now know, at least in outline, the actual facts relating to the downfall of the Median kingdom upon which the great heroic poems of Media and Persia were afterwards based, and we see that the legend was correct which called Kyros an Amardian or Elamite. What the ethnic and linguistic affinities of the Medes of Ekbatana were, however, we cannot at present tell with certainty; before the question can be settled, excavations must be made on the site of the Median capital. All that is certain is that the so-called Scythic or Protomedic transcript of the Akhaemenian inscriptions is really the language of the Amardians of Elam, to whom Kyros belonged, and that it was this fact which caused it to occupy a place of honour in the public documents of the Persian kings. On the other hand, the name of Istuvegu, the Astyagès of the Greeks, has not an Aryan sound; and the non-Aryan land of Ellipi, overrun by Sargon, seems to have been that in which the city of Ekbatana was afterwards built. The controversy, however, as to whether the Medes were an Aryan or a non-Aryan people is really an idle one, since the term "Mede" originally had merely a geographical sense. It was the name applied by the Assyrians to the heterogeneous tribes east of the Zimri of Kurdistan. Some of these are shown by their proper names to have been distinctively Aryan, others just the contrary. From the Assyrians the name was handed on to the Babylonians and Persians, and it was only among the Greeks that it began to have an ethnological signification. How the kingdom of Ekbatana came to be known as the kingdom of Media we do not yet know; all we can say is that its probable founder, Kastarit, or Kyaxares, the King of Karukassi, is also called "King of the Medes."

I have left myself no space to notice the many interesting points touched upon by Prof. Duncker in the course of his book, such as the fact, which he has clearly proved, that the names of the fellow-conspirators of Darius given by Ktésias are the names of their sons, not of the conspirators themselves. Those who wish to be at once entertained and instructed should study the volume itself

A. H. SAYCE.

*Essays and Dialogues of Giacomo Leopardi.*  
Translated by Charles Edwardes. (Trübner.)

It is essential to a good translator that he should have an enthusiasm for his original; it is his foible correspondingly, though an amiable and interesting foible, to complain of the world's inadequate appreciation of that original. So far as I can judge, Mr. Edwardes is a good translator; that is to say, his volume might be read through by a person wholly ignorant of the original, and be laid down with a conviction that he had been reading a clear and pithy set of English essays and dialogues. This is no small success, as translations go. Card. Newman long ago laid it down that, to keep up to a high level of style in reproducing accurately thoughts not your own, expressed in another language, is one of the severest tests of the faculty of attention. Mr. Edwardes stands the test very well on the whole. He does not, I think, escape the foible above alluded to of overrating his original. It may be doubted, moreover, if the reading world is so wholly neglectful of Leopardi as Mr. Edwardes thinks. His list of authorities (p. 43) should itself be a proof that thoughtful people in England and France, as well as in Italy, have done their best to familiarise readers with this hectic and gloomy, yet interesting and brilliant, writer. One of the articles quoted anonymously by Mr. Edwardes has, if I mistake not, been recently acknowledged by no less a person than Mr. Gladstone. Few persons, also, will forget Mr. Matthew Arnold's short, but interesting, parallel between Leopardi and Byron in the Preface to his recent volume of selections from the latter poet. But when Mr. Edwardes complains that Leopardi's name is not yet "a household word" (p. 7) among Englishmen, he surely overshoots the mark. He forgets that the subject-matter, the style, and tone of these essays forbid their becoming so. Sadness and gloom are popular, or may be so at times, in poetry. But argumentative pessimism in prose can rarely be so. Leopardi, at all events, does not pretend a hope—hardly even a desire—for popularity. Many to whom the dark gloom of such a poem, e.g., as "L' Ultimo Canto di Saffo" is full of interest and emotion, turn away, unattracted, from such a dialogue as "Nature and an Icelander." Pessimism, presented in a logical and argumentative form, cannot become "household words." For a household, after all, is an attempt at happiness or contentment; and Leopardi's elaborate attempt to persuade people that, if they are happy, they ought not to be, however ingenious, logical, and grimly humorous it may be, finds no response from ordinary people. To them such a theory simply *dombinat in vacuo*; if they feel happy, they are happy; and, when they are miserable, they do not thank anyone for a logical proof that they were fated to be so.

Apart, however, from this rather unreasonable claim of Mr. Edwardes for Leopardi, his prefatory essay is very interesting, though melancholy, reading. "The stricken poet of Recanati," as Mr. Arnold has called him, deserves certainly all compassion, in every point but two—his friend Ranieri, true to him as Severn to Keats, and his present

biographer. It is grievous to think that this exquisitely gifted man should have suffered three such evils as a bad and unsympathetic home, a bodily deformity, and an unrequited affection. Let those to whom such essays as "The Academy of Sillographs" (pp. 24-27) or "Malambruno and Farfarello" (pp. 33-35) seem repulsive in their peevish cynicism, bethink them of its cause, and judge tenderly. That Leopardi increased his sufferings by a fretful egotism seems pretty plain; but of their reality there can be no question.

Perhaps the most interesting essay is that on the "History of the Human Race;" the most considerable, "Rarini on Glory;" the most full of self-revelation and biographical interest, "Philip Ottonieri" and "Timandro and Eleandro." The first mentioned is based upon the *Critias* of Plato; indeed, the manner of Plato is clearly copied throughout. But the thoughts are far more those of Lucian than those of Plato. Yet they are like Lucian "with a difference." The "excellent fopperies of the world" were as hollow to Lucian as to Leopardi; but their hollowness amused the former, while it tortured the latter—to whom was given the Horatian "*sapere et ringi*" in painfully large measure. Occasionally, indeed, humour strives not unequally with despair, as in the saying that "a child makes a world out of nothing—a man makes nothing out of the world;" or in the dialogue (pp. 167-81) between Copernicus, the First Hour, and the Sun; to which may be added "Hercules and Atlas" (pp. 15-18). But, on the whole, the subjects, quite apart from the prevailing pessimism, are too recondite for the humour of their treatment to be generally appreciated.

The translation is generally, as has been said above, in good style. There are one or two slips, however, which should be corrected. On p. 137, we are told that "his writings are all else trifling;" on p. 125, that "such misfortunes are inconsolable;" on p. 87, "are almost quite incapable;" and on p. 64, the saying "there is no difference between life and death" is ascribed to some mysterious Pyrrhus. Mr. Edwardes has been misled by the Italian form; the saying belongs not to Pyrrhus, but to Pyrrhon the Sceptic, and is as follows:—"μηδὲν διαφέρει ζῆν ἢ τεθνᾶναι." On p. 130 we have the word "dissatisfactory," which has not, I believe, very high authority. But these are small blots. On the whole, I repeat that gratitude is due to Mr. Edwardes for an able portraiture of one of the saddest figures in literary history, and an able translation of his less-inviting and less-known works.

E. D. A. MORSHEAD.

*The History of Jesus of Nazara.* By Dr. Theodor Keim. Translated by Arthur Ransom. Vol. V. (Williams & Norgate.)

THIS fifth volume of the translation of Keim's great work carries us from Sunday, the 3rd of April, A.D. 35, to the evening of Thursday, the 14th—the Passover evening—and from Capernaum to Jerusalem. Rejecting as absolutely unhistorical Luke's Samaritan mission, with its anticipations of Paul and impossible simultaneous return of the seventy-two disciples, Keim brings Jesus and his little band of Galileans across the Lake of Gennesaret and down the scorching

Jordan valley to Jericho, "the city of fragrances." There a night is spent, not, however, with the apocryphal Zacchaeus, and the next morning the party set out for Jerusalem. Passing Bethany, charmingly hidden among its trees and corn-fields, they arrive at the village of Bethphage, where Jesus, not with the certain foreknowledge of his death ascribed to him by the fourth evangelist and more or less by the others, but rather in a joyous mood, and resolved now to assert his Messiahship, mounts the prophetic, and therefore somewhat questionable, ass. Entering the capital amid the plaudits of his followers, he proceeds to the Temple, and, taking advantage of the enthusiasm already awakened, creates a still greater, and, indeed, quite extraordinary, sensation by the expulsion of the money-changers. In the evening he retires to Bethany. Then follow on successive days the encounter with the priests and elders in the Temple; the parables of the two sons and the wicked husbandmen; the attempts of the Herodians, the Sadducees, the Pharisees; the denunciation of the Scribes and Pharisees; the genuine prophecy of the destruction of the Temple. From midday on the 12th till towards the evening of the 14th Jesus is in Bethany. Meantime, Judas, without any bargaining, has gone to the priests and promised to betray him. Keim finds no explanation of the treacherous act either in the mercenary motive or in wounded ambition, and still less, of course, in the temptation of a personal Satan. His analysis points rather to disappointment in the Messiah who had so markedly failed to realise the expectations of his followers, and to a growing respect for the men that sat in Moses' seat, as the true incentives of his conduct. The account of the Passover is given with great feeling and power and picturesqueness of detail; and it is noticeable that Keim, notwithstanding his genuinely historical standpoint, held that Jesus himself believed in the expiatory efficacy of his own death, adding, however, that, while his will to make his death a sacrifice for his brethren gives to his purpose "its moral worth and its eternal truth before God and before man," the conception itself was not free from error. The volume concludes with a valuable conjecture that it was at this time (on the Passover evening) that the institution of baptism, which must, in any case, be traced to the initiative of Jesus, and which the gospels, on this supposition, have simply removed to a later date, was actually established.

Throughout this volume the brilliant author continues loyal to his original Matthew, but rejects without scruple the interpolations of the "Gentile-favouring" editor. He is merciless in his exposure of the unhistorical character of the Johannine narrative; and there are many half-contemptuous side-glances at Mark which throw a flood of light on the real nature of his work. His postponement, for example, of the cleansing of the Temple to the day following the triumphant entrance, when there would be a natural reaction of feeling, and his description of Jesus "looking round upon all things" in the Temple, as if he were a tourist come to see its wonders, speak little for his fidelity as an historian. The instructions to the disciples about the



place where the Passover is to be kept—the man with the pitcher, &c.—common to him with Luke, are too much of the clairvoyant order. Nevertheless, Mark has sometimes preserved the original tradition more faithfully than Matthew, as in Christ's answer to the disciples about divorce, where the single exception in Matthew (μὴ ἐν τῷ ραββί) must be regarded as an interpolation of the editor. Keim does not hesitate to speak of "pure fictions" in John; and as to the raising of Lazarus "not a doubt can remain of the spuriousness of the whole story." In the canonical Matthew he rejects as not historical the parable of the wedding feast (on the ground that it attacks, not the hierarchs, but the people, and describes the future persecutions of the apostles), that of the Ten Virgins, and the great eschatological discourse in chap. xxiv. This last is simply "one of those restless attempts," of which there are examples enough, "of the later Jews and Jewish-Christians to calculate future events"—in fact, "a little apocalypse," which the latest editor of Matthew thought fit to incorporate into his work. The prediction of the destruction of the Temple, on the other hand, Keim can accept the more readily, in that it was not literally fulfilled. There are stones left standing one upon another, and the Temple was not thrown, but burned, down.

It is quite unnecessary to say anything in general of the merits of this instalment of a great work, in which narrative, description, and criticism are blended together with a master's hand, and without any interruption of the interest which carries the reader forward from point to point. The merits of the translation are also, I believe, unquestioned. There can be no doubt that it gives effectively the meaning and spirit of the original; and, in spite of some few instances of careless or indifferent English, its style is, on the whole, no less correct than it is vivid, forceful, and picturesque. The sixth and last volume, which is promised for the present year, will be eagerly looked for by readers who are obliged to depend on a translation.

ROBERT B. DRUMMOND.

#### NEW NOVELS.

*The Rapiers of Regent's Park.* By J. C. Jeaffreson. (Hurst & Blackett.)

*A Poor Squire.* By Holme Lee. (Smith, Elder & Co.)

*A Story of Two Years.* By Mrs. Meldrum. (Edinburgh: Oliphant & Co.)

*Over the Seas and Far Away.* By Cecilia Lushington. (Griffith & Farran.)

*Alfreda Home.* By E. B. Bayly. (Jarrold & Sons.)

MR. JEAFFRESON is a person expert in titles; and it is quite possible that he has calculated on the mistake which is likely to be made in taking up his book by some people, who will assuredly look for a series of real or fictitious histories of duels fought under the shadow of the First Gentleman's trees. *The Rapiers of Regent's Park*, however, have nothing to do

with fighting. They are a highly respectable family, consisting of a mother of great wealth, daughter of a Liverpool smuggler and slave-trader and a Mulatto woman of doubtful character; a harmless but rather snobbish father, who is a mild parson; and two daughters, Erica and Mildred. In Erica only is there any trace of black blood; and the chief point of the story is the exposition of the evil effect produced on her by accidentally coming to the knowledge of the fact in a peculiarly painful way, by the ill-treatment of her mother, and by a disappointment—certainly of a rather trying character—in love. The bulk of the book is occupied with the story of a fiendish and not very probable plot by which Erica sows disunion between her dead sister's husband, whom she herself passionately loves, and his second wife, of whom she is furiously jealous. The instrument of this plot is a certain Mr. Cecil Twyford, of whom Mr. Jeaffreson has made a very great scoundrel, though not a very likely one. The book has, in parts, resemblances to Mr. Wilkie Collins' manner, but has more literature, and what may be called cleverness, about it than the author of *The Woman in White* is master of. Except for a general improbability in the characters, and for a certain amount of very stale and conventional social satire, it is a book of merit in its way; but we don't like a husband who, on reconciliation with his injured wife, quotes first Pope and then Dryden. It is not improper in itself, but it is not nineteenth-century manners.

Holme Lee's work is always welcome because of a certain quietly refreshing character which it possesses, and because of its author's remarkable faculty for describing still life of the country kind. But *A Poor Squire*, though it has both these characteristics, is inferior to its predecessors. In the first place, there is next to no story, and what there is is practically finished before the first volume is half through. In the second, the characters are uninteresting, and, except the heroine (who might have been better if a little more pains had been taken with her), wanting in individuality. In the third place, Holme Lee has permitted herself, in the course of two scanty volumes, to talk a great deal of singularly unpractical politics. We do not say that when a woman talks politics she always talks nonsense—it was a woman who said that, thereby supplying a pleasant variant on the fine old logical puzzle, *si te mentiri dicis, idque verum dicis*, &c. But we fear we must say that Holme Lee's politics do somewhat approach the nonsensical, not because they are Utopian, but because they are Utopian in an unpractical way. The picture of Oak Royal, however, a haunt of ancient peace full of heirlooms and trim parlours and gardens, is pleasant, and abides in the imagination.

We have before had occasion to remark that the idea (popular, we believe, with novelists) that their books are reviewed without being read is, as far as we are concerned, a fond thing vainly invented. Out of some thousand novels, however, we have come across perhaps half-a-dozen—not more—which simply and literally did not let themselves be read.

It is very difficult to define this quality of unreadableness. It is certainly rare, though it can hardly be said to be precious. It does not consist merely in dulness, otherwise the blue-book of duty and necessity would frequently remain unperused. It does not consist in mere silliness, for a very silly book is sometimes excellent fun. Blunders will not do; for there is sport in noting them. It seems to be a happy combination of all possible faults, no one in measure sufficiently preponderant to be an interesting study, but aptly joined and combined so as to push the enquiring mind back with a steady unwavering resistance till it at last gives up the task in despair. Mrs. Meldrum's book is one of this rare class; at least, we have found it so, and as we cannot pretend to have read it we shall not say anything more about it except that the author is remarkably fond of emphasising her dialogues by the use of very singular typographical devices. Thus divers pronunciations of the word "and" are indicated by the forms "a-nd," "an-d," and "a-n-d," nor are these by any means confined to the stammerer (for we got far enough to find that there was a stammerer) of the book. It is quite possible that the interior kernel of this story may be as sweet as its outer rind is hard. But from several irregular and despairing dives into the middle which we attempted when orthodox attack proved useless we should doubt it.

Miss Lushington's book has some resemblance, though it is less vivid and less strictly realistic, to Mrs. O'Reilly's admirable *Sussex* stories. It is a very unpretending tale, recounting the fortunes of a girl who is left an orphan, goes hop picking, then becomes a nurse, &c. Mary Ellerton, the heroine, is a pleasant character, and her story is fairly told. The only adverse criticism that ought to be made is that what the evil-minded will call the "goody" part of the book is a little too prominent. It is in the subduing of this element, while keeping it everywhere present, that the art of the writer to whose work we have compared Miss Lushington's, as of all writers who have handled the style satisfactorily, consists.

*Alfreda Home* is a book not dissimilar in character to a large class of American stories such as those of Miss Warner and some of Mrs. Beecher Stowe's later books. The scene, however, is Australia, not America; and therefore, though there is sufficient novelty of scene and customs to give the book an interest, the atmosphere is more English than that of *Queechy*, or the *Old Helmet*. To light-minded novel-readers the form, as well as the contents, may be what they themselves would probably call "stodgy," the pages being large and closely packed, and the print, though very clear, decidedly small. As a good middle-class family story, not of too literary a kind, with morals and religion unexceptionable, *Alfreda Home* will doubtless have its public and satisfy it.

GEORGE SAINTSBURY.

## CURRENT LITERATURE.

*Plain Speaking.* By the Author of "John Halifax, Gentleman." (Hurst and Blackett.) We should be rather at a loss to discern the exact applicability of this title if we did not remember a curious book which showed that some of Mrs. Craik's sex find her a plain speaker and resent her plain speaking. The actual contents of the volume consist of a number of papers, apparently magazine papers, having no community of subject and no discoverable table of contents. Here there is a description of a winter sojourn in Capri; there a paper of hints on novel-writing. One article is on the ruins of St. Cloud; another, a biography of, and very well-deserved panegyric on, Mr. F. J. Campbell, the blind leader of the blind (in a very different sense from the original) in the Normal College at Norwood. None of these things come in any intelligible sense under the head of plain speaking. However, this is perhaps hypercriticism. Great part of the book is occupied with what we suppose does answer to the title—a collection of moral essays of the class which, after a considerable interval, A. K. H. B. made popular, and which is now practised by a great number and diversity of people, from Mr. Louis Stevenson downward. The taste for these things is a taste, we suppose; we know that there are some people who have not got it, or who, to speak more accurately, would rather, if it be necessary to be told that two and two make four, hear the fact from Solomon or Plutarch or Montaigne than from anybody of their own day. However, the things may do good, and it is just possible that such a sentence as, "on the whole far more harm is done by irresolution than by precipitation," may act as a fine moral tonic to somebody. It is almost needless to say that whatever Mrs. Craik writes is excellent in intention, pure in taste, and sensible in purport. "Decayed Gentlewomen," perhaps, comes nearest to the general title; and, for aught we know, it may prove as irritating as the famous paper in which Mrs. Craik said that she knew a duchess who wore stuff dresses, or a duchess who did not wear stuff dresses, for the details of this important matter abide not with us.

*Local Government and Taxation in the United Kingdom.* "Cobden Club Essays." (Cassell, Petter, Galpin and Co.) In 1875 the Cobden Club published a volume of Essays upon Local Government. The object of that volume was to trace the history and exhibit the working of local institutions in various foreign countries, and, by comparison of their merits and defects with those of our own system, to throw light on its characteristic features, and promote the cause of reform at home. The Public Health Act of 1875, a mere consolidation Act, was the single contribution of the late Government towards the improvement of our local administration. This volume of Essays, which deals only with local government and taxation in the United Kingdom, sees the light under happier auspices. The present Ministry are pledged to deal with local reform in a comprehensive spirit; and measures for the creation of representative county boards, and for giving a municipal government to London, are among those mentioned in the Queen's Speech. The subjects discussed in the essays now before us are therefore well within the range of practical politics—a consideration which adds not a little to the interest of the essays themselves. To this series, as to the last, Mr. Brodrick contributes the first paper, taking as his subject Local Government in England. He begins by sketching, in his usual clear and vigorous style, the history and fortunes of English local institutions from Saxon times until the Reform Act of 1832. He then describes the immediate origin and work-

ing of our present system, if system it can be called, of local administration, and after critically examining its principles and more important details, proceeds to discuss the necessary conditions of any effective measures of reform. He concludes with suggestions for a scheme of reconstruction of local administration. The greater part of Mr. Brodrick's scheme would in principle command general assent, but his idea of attempting the solution of the Church and State question by giving large control over ecclesiastical matters to local authorities is one which few people are at present prepared for. His proposal that local councils should be directly represented in Parliament is not likely to pass unchallenged; but these two suggestions are merely collateral to the main purpose of his scheme. Mr. C. D. T. Acland, the new member for East Cornwall, contributes a second essay, his subject being "County Boards." Lord Edmond Fitzmaurice devotes a paper to "The Areas of Rural Government." The facts he brings forward fully justify Mr. Goschen's description of the English system of local government as "a chaos of areas, a chaos of authorities, and a chaos of rates." Mr. T. B. Firth's essay on "London Government and How to Reform it" will probably be read with more interest than approbation by people connected with the Corporation. The vestries, too, may not altogether appreciate the idea, so pleasing to Buddhists, of absorption into a higher existence. Mr. T. Thackeray Bunce, of Birmingham, takes for his subject "Municipal Boroughs and Urban Districts;" while Local Government and Taxation in Ireland, Scotland, and Wales are dealt with respectively by Mr. O'Shaughnessy, Mr. Macdonald, and Mr. Roland Phillips. The volume is edited by Mr. T. W. Probyn, and a careful index at the end adds much to its practical utility.

*Familiar Allusions:* a Hand-book of Miscellaneous Information. By William A. and Charles G. Wheeler. (Chatto and Windus.) This is a book that deserves a treble lash from the critic. To begin with, neither its title nor sub-title gives an adequate indication of its contents, which are thus described lower down on the title-page—"the names of celebrated statues, paintings, palaces, country seats, ruins, churches, ships, streets, clubs, natural curiosities, and the like." In the second place, it is an American article, though nowhere so expressly stated, and no better adapted for English consumption than is the *New York Herald*. Lastly, and chiefly, its "miscellaneous information" exhibits on every page the most desperate and irritating ignorance. There is a certain class of mistakes in fact which are pardonable, because the subject-matter is abstruse or the truth doubtful. But when a writer presumes to explain "familiar allusions," we expect him to know that the "Grosvenor Gallery" is not the same as the collection of the Marquis (sic) of Westminster; and that the county of Northumberland is not in Scotland. It is just to add that absolute misprints are few; and that the binding (colour apart) is so excellent that we grudge it sorely to such an interior. Messrs. Chatto and Windus have before now published many books of reference of varying degrees of value, but, so far as we know, none so well got up, and so worthless, as this.

*My Boy and I;* or, the Road to Slumberland. By Mary D. Brine. (Trübner.) The strength of Samson was in his hair; and the charm of this attractive but odd-looking volume lies in its binding, its typography, its illustrations, and its externals generally, rather than in the lyrics in which Mrs. Brine celebrates the known joys of motherhood and the imagined delights and cares of baby-life. The embossed leather cover, with its primitive fastenings of

silk, can hardly fail to charm lovers of the curious; and the binding does not stand alone, but is, so to speak, carried out in the brown German-text typography, and in the very charming decorative treatment of the opening stanza of each lyric. One is struck with the oddity rather than with the beauty of the book, and the taste for such things is probably acquired. But this remark can be made of so many of our tastes that to make it of any one taste in particular is, perhaps, rather beside the mark; and *My Boy and I* must be declared to be, on the whole, decidedly attractive.

READERS of Mr. Bisset's former works will probably know what to expect from his little book under the title of *A Short History of the English Parliament* (Williams and Norgate). He discourses on things in general, and relieves his mind on the subject of kings and other persons in authority. The following passage will probably convey an idea to others of the spirit in which the book is written:—

"If Simon de Montfort had not been of moral materials, which made a broad difference between him and the common run of the founders of thrones; if he had not been a man as remarkable for a scrupulous observance of truth, justice, and honour as for genius and valour, there can, I think, be little doubt that the name of the Kings of England might for some generations have been De Montfort instead of Plantagenet.

*XVII. Opuscles by Juan de Valdes.* Edited by J. T. Betts. (Trübner.) Juan de Valdes, who died in 1541, before the Inquisition was yet very terrible at Naples, made the strongest intellectual impression of any among the small groups of Spaniards who sympathised with what is called the Reformation. Most of these little treatises and introductions to scriptural commentaries were composed for Lady Giulia Gonzaga, and have been lately recovered from the library of the Emperor Maximilian II., now preserved at Vienna. Their tone is a mystical quietist Calvinism, ready to pass into Socinianism. The writer uses orthodox language, without *arrière pensée*; but where the Fathers saw a clear revelation he only sees impenetrable mystery.

*The Vision of the Eucharist, and other Poems.* By Alfred Gurney. (Kegan Paul, Trench and Co.) These verses, by the Vicar of St. Barnabas, Pimlico, are always smooth, sometimes musical, now and then suggestive. The author often echoes Faber; in the "Modern Pilgrimage" he borrows the metre, something of the tone, if little of the charm of "In Memoriam." A book of half-sonnets is a new and not unhappy experiment; the same metre is employed in the "Vision of the Seven Seals."

*Authors and Authorship.* By W. Shepard. (New York: Putnam's Sons.) We have the profoundest doubt whether Mr. Shepard ought to have written his book, because his principle, which is that "lovers of books ought to love to hear about writers of books," is one with which we disagree irreconcilably. This protest being duly made, let it be said that Mr. Shepard has done his work inoffensively, and without prying into any private sources of information. He has got together as many first-hand testimonies from English and American authors as possible about the pecuniary gains of authorship, the ways of editors, &c., &c., &c. Much of the book is amusing, and, as almost all of it has been voluntarily published by the persons concerned, there is not, we suppose, much good in protesting against its republication. Mr. Payn's famous freak, of course, appears. We are sorry to say that a certain other recent composition, in which an English author confessed how, without any pressure of necessity, he had descended to the lowest class of bookmaking and hackwork, and how he pestered managers for free admissions, appears likewise.



## NOTES AND NEWS.

MR. JAMES MACDONALD HORSBURGH, senior master of modern subjects at Badley College, has been elected out of forty-four candidates to succeed Mr. Nicholson as principal librarian and superintendent of the London Institution. Mr. Stanley Lane-Poole, the Orientalist, stood next, and after him Mr. J. Y. W. MacAlister, librarian of the Leeds Library. No one over forty years of age was admitted as a candidate, and these gentlemen were all under twenty-nine.

MESSRS. KEGAN PAUL, TRENCH AND Co. are about to add to their "Parchment Library" an edition of Shakspeare's Works, without notes or comment, but printed in the style which has hitherto distinguished that series. The works will be comprised in twelve monthly volumes, of which the first will be ready on May 1. The text will be mainly that of Delius, and the chief difference will consist in a more sparing use of punctuation, commas being scattered in the German book as out of a pepper-caster. Whenever the editor has adopted a variant reading, he has followed some good and recognised Shaksperian critic; he has in no case altered the text himself.

MR. EGMONT HAKE's new volume, *Flattering Tales*, which has been expected for some time, will appear next week. The publishers are Messrs. Remington and Co., who will also issue *Songs and Rhymes*, by Mr. Walter H. Pollock, and *Poets' Walk*, by Mr. Mowbray Morris.

SOME delay has arisen in the preparation and printing of the concluding portion of Prof. Skeat's *Etymological Dictionary*. The fourth part has been extended to more than 300 pages, but the price of it will be the same as that of the preceding parts. We believe that the date of publication is now definitely fixed for the first week in May. The abridgment of the work, by the same author, will appear simultaneously, with the title, *A Concise Etymological Dictionary of the English Language*.

PROF. RHYS has finished his little monograph on Celtic Britain, which will be published by the S. P. C. K. in the series begun by Mr. Grant Allen's *Anglo-Saxon Britain*.

THE interest in the sacred books of the East is spreading. We hear from Calcutta of a translation of the Koran into Bengali being published by Bhai Grish Chunder Sen. The Moulevis in Calcutta speak well of it, and vouch for the accuracy of the translation.

PROF. MAX MÜLLER's Hibbert Lectures have been translated into Guzerathi by Mr. Behramji Malabari. The translator has added a Life of the author, and a full account of his labours. We learn from the Preface that this translation is to be followed by other translations into Sanskrit, Bengali, Hindustani, Marathi, and Tamil.

MESSRS. GEORGE BELL AND SONS have in the press a somewhat notable book. For many years Mr. Edwin W. Streeter has been engaged in collecting materials for something like an authoritative history of the world's famous diamonds. In collaboration with Mr. Joseph Hatton and Mr. A. H. Keane (a well-known Oriental scholar), he has completed a very interesting volume, entitled *The Great Diamonds of the World*. In addition to the literary alliance just mentioned, Mr. Streeter has had the honour to have had the MS. of the chapter on the "Koh-i-nûr" graciously read by the Queen, and those on "The Pitt," "The Eugénie," and other stones revised and corrected by Her Majesty the Empress Eugénie. The Ministers and ambassadors of several European Courts have contributed valuable information, and the result will be a unique addition to the romance of history.

MR. STANLEY LANE-POOLE's volume of *Speeches and Table-Talk of the Prophet Muhammad* will be published in Messrs. Macmillan's "Golden Treasury" series early in May. It is not a volume of selections, in the sense of choice sentences deprived of their context, but a series of entire chapters, or speeches, typical of each stage in the prophet's career. It is believed that the twenty-five chapters selected contain, with a few supplementary notes, all the practical teaching of the Koran, and illustrate sufficiently the mental and oratorical development of Mohammad. The table-talk is, of course, a selection from the traditions.

WE are informed that the long-expected translation of Eduard von Hartmann's *Philosophy of the Unconscious*, by Mr. W. C. Coupland, will appear before the end of this year in three volumes, as a fresh instalment of Messrs. Trübner's "English and Foreign Philosophical Library." The same firm will also publish early in 1883 an English translation of Schopenhauer's great work, *The World as Will and Idea*, by Messrs. R. B. Haldane and John Kemp. It will also be in three volumes, and will likewise appear in the "Philosophical Library."

A NEW volume of poems and sonnets by Miss Bevington, author of *Key Notes*, is in the press, and will shortly be published by Mr. Elliot Stock, who will also issue at an early date a volume of poems by Mr. William Sharp entitled *The Human Inheritance: The New Hope; Motherhood*.

ANOTHER English version of *Don Quixote* will shortly appear. The text is substantially that of Motteux, but considerably revised and emended. The introductory verses generally omitted will be given complete. F. G. Lockhart's *Life of Cervantes* and notes will also appear in an amended form. This edition will form two volumes of "Bohn's Standard Library," which already contains translations of translations of the *Galatea* and the *Novelas Exemplares*.

THE same publishers (Messrs. Bell) also have in the press a biography of Kant by Mr. E. Belfort Bax, which will precede the translation of the *Prolegomena* announced some months ago.

MESSRS. REMINGTON AND Co. will publish next month the *Life and Letters of Berlioz*, translated from the French by Mr. H. Mainwaring Dunstan; and *Russians and Germans*, by M. Tissot, the French ambassador in England, translated by Mr. S. L. Siméon. The same firm will also publish the following novels:—*A Royal Amour*, by Mr. R. Davey; *Tempted of the Devil*, by the Author of "A Fallen Angel"; and *The Dawn of the Twentieth Century*, by the Rev. Augustus K. B. Granville.

A SERIES of "Holiday Handbooks" is in preparation to some less-frequented districts at home and on the Continent. The first, *A Trip to the Ardennes*, by Mr. Percy Lindley, will be followed early in May by *A Holiday in Holland*, to which a chapter on "North Holland and the Death Cities of the Zuyder Zee" will be contributed by Mr. Thomas Purnell.

MR. REGINALD LANE POOLE has undertaken to edit for the Wyclif Society the treatise *De Dominio Civili*, being Books III., IV., and V. of Wyclif's *Summa Theologiae*.

A SECOND edition has been published of Mr. Serjeant Ballantine's *Experiences of a Barrister's Life* (Bentley). The same publishers have ready *Corbie's Pool*, a novel by Susan Morley, in two volumes, crown octavo, and *Eau de Nil: a Nile Diary*, by E. C. Hope-Edwardes.

MR. HENRY SWEET having decided to put off till next year the publication of his *Oldest English*

*Texts*—from the seventh to the tenth century—for the Early-English Text Society, the auto-types and annotated transliteration of the unique MS. of *Beowulf*, edited by Prof. Zupitza, will be the society's chief issue in its original series this year.

A BROWNING society is forming at Girton College. It is intended to hold three meetings a term, at each of which a paper is to be read, and its reading followed by a discussion. "Caliban on Setebos," "Saul," and "Browning as a Translator" are the subjects for next term. A small society, or Browning reading club, has been in existence at Newnham College for some time.

MR. TREVES' lecture on "The Dress of the Period," recently delivered at Kensington, will be published immediately by Messrs. Allman and Son.

MESSRS. JAMES NISBET AND Co. will publish immediately an edition of the Psalms pointed for chanting by Sir Herbert Oakeley, Professor of Music at Edinburgh University, and adapted by him to suitable chants.

A PAMPHLET by Mr. Arthur Crump, reviewing the position and prophecies of the Bimetalists, will appear immediately. The publisher is Mr. Effingham Wilson, Royal Exchange.

THE lectures which Mr. E. A. Freeman has been delivering during his visit to America are to be collected into a volume, with Mr. Freeman's authority, and published by Messrs. Porter and Coates, of Philadelphia. The title will be "The English People in their Three Homes, and the Practical Bearings of General European History."

WE hear that Messrs. Macmillan's cheap illustrated edition of *Tom Brown's School-days* is having an extensive circulation in the United States, where the price charged is ten cents.

MESSRS. HOUGHTON, MIFFLIN AND Co., of Boston, U.S., announce the publication by subscription of an *édition de luxe* of English and Scottish popular ballads, edited by Prof. Francis J. Child, of Harvard. Special attention has been given to obtaining a faithful text, all known sources having been collated, and independent versions being reproduced in full. Each ballad will have its own preface, and references will be given to foreign analogies. There will be a general introduction, full indexes, and a careful glossary. It is proposed to publish the work in eight parts, each containing about 250 pages.

WE learn from the *Literary World* that Mrs. MacGahan, widow of the well-known correspondent of the *Daily News*, has written a book on the social condition of Russia. Mrs. MacGahan is connected by marriage with the Dolgorouki family.

MESSRS. D. LATHROP AND Co., of Boston, U.S., will shortly publish a *Life of Horace Greeley*, by Mr. W. M. Cornell.

THE Maryland Historical Society, which has a publication fund of 20,000 dollars (£4,000), bequeathed by George Peabody, proposes to use part of this in printing certain Maryland documents, missing from the State archives, but preserved in our own Record Office.

THE May number of the *Century* will have a portrait of Mr. Lowell for frontispiece, with an essay on his poetry by Mr. E. C. Stedman. Mr. Lowell will himself contribute a short poem, called "Estrangement."

THE *Critic* states that Mr. Alexander H. Stevens, on retiring from public life, proposes to devote himself to the preparation of a political history.

A BROWNING reading and discussion society has been formed at Cheltenham, in connexion with the parent society in London.

THE latest number of Franz von Holendorff's *Zeit und Streitfragen* (Berlin: K. Habel) consists of a memoir of Bluntschli, who is described as equally pre-eminent among his contemporaries as "a scholar and a character," from the editor's own pen. Prof. von Holendorff appeals for the support of the Bluntschli-stiftung. The number contains also a portrait of the great jurist.

THE editors of the official collection of the older Swiss Federal *Abschiede* have advanced so far with their work during the last year that two new instalments will shortly be published—vol. iv., part i. (1541-48), and vol. vi., part ii. The Repertorium of the modern *Abschiede* from 1803 to 1813 has made little progress. Meanwhile, Dr. Strickler has advanced as far as the fourth, and apparently last, volume of the collection of documents illustrating the history of the Swiss Reformation. The entire work will embrace the period 1521-32, and contain over 2,000 documents. The editing of the documents of the period of the Helvetic Republic (1798-1803 is in progress), but no portion of it is as yet ready for the press. There seems to be a wish among Swiss historical scholars that the printing of this portion of the official *Aktenammlung* should be delayed.

**Errata.**—In the translation from Cynewulf by Miss Hickey, published in last week's ACADEMY, "Long, while," in l. 18, should read "Long while;" "brought," in l. 22, should read "wrought;" "when," in the same line, should read "where;" and "warrior's," in l. 59, should read "warriors."

#### FRENCH JOTTINGS.

THE results of the mission of two French scholars to Tunis, to search for Arabic MSS. and inscriptions, will disappoint the sanguine hopes that have been entertained in some quarters. The scholars chosen were MM. René Basset and Houdas, both professors at the Ecole supérieure of Algiers. At the capital of Tunis itself every difficulty was thrown in their way. They were refused access to the mosques, to the *madrasa*, or college, and also to private libraries. Even the booksellers would not sell to them except through the intervention of a third party. At the holy city of Kairouan they were better received. The library of the great mosque contains nothing of importance; but in the house of the Sheikh Addun were found about twenty-four MSS., all of which were examined and catalogued, and of three a copy was taken. The most interesting is the *Ma'rifi el-Agalim* of el-Fezari, a geographical treatise of the eleventh century. At Kairouan, also, copies were taken of several Cufic inscriptions. By the latest news, M. Houdas had returned to Tunis to explore afresh the libraries of that city; while M. Basset was travelling southwards, through Monastir, Sfax, and Gabes, in search of inscriptions which are said to exist there. An Arabic MS., containing an historical and geographical account of Kairouan in the fifteenth century by one Ibn el-Nadji, which was bought at Tunis, has been found to be identical with one preserved in the Bibliothèque nationale.

THE Académie française has found itself unable to award the *prix d'éloquence*, just as last year it refused to award the *prix de poésie*. The subject was an *éloge* of Rotrou, the elder contemporary and friend of Corneille. Out of twenty competitors, the work of five was taken into serious consideration, and to one of these a medal of 1,000 frs. was given. But this was admitted by its author to be an *étude* rather than an *éloge*; and it is suggested that the Académie should modify the conditions of its competitions, to bring them into accord with the critical spirit of modern literature.

M. G. MONOD has addressed a letter to the current number of the *Revue politique et littéraire* upon the new military Bill of M. Gambetta, which proposes to reduce the period of service to three years, and at the same time to abolish all exemptions. The eminent historian and teacher, pleading on behalf of the higher education which he has done so much to promote, suggests that the term should be reduced to two years in favour of those who have taken the degree of bachelor, and to a single year for those who have pursued their studies further. In his own words, his object is "pour imposer, si je puis dire, à la bourgeoisie française, l'enseignement supérieur obligatoire."

OUR correspondent at Paris, M. Paul Bourget, will publish immediately with M. Lemerre a volume of verse entitled *Les Avezus*.

AT a recent meeting of the Académie des Inscriptions et Belles-Lettres, M. Hauréau read a paper upon the authorship of the *Liber de viris illustribus*, which is commonly attributed to Henry of Ghent. Three early catalogues of the writings of this celebrated schoolman are in existence, but none of them assign this work to him, though one of them (John of Trittenheim) quotes from it frequently. The only MS. of the work, that in the Bibliothèque nationale, represents it as anonymous—*Liber cujusdam de viris illustribus*. The first to give the authorship to Henry of Ghent was Suffride Petri (1580), who gives no reasons for his statement; and all subsequent writers have simply followed him. The internal evidence is still more decisive. The author of the *Liber* states that he has not read the works of Albertus Magnus; whereas Henry of Ghent was first the pupil, and afterwards the opponent, of Albertus Magnus, and of course quotes freely from his works. Similarly of Thomas Aquinas, whom also Henry of Ghent controverted, there is a totally inadequate mention in the *Liber*. The author may have been called Henry, and may have lived at Ghent, but he was certainly not the famous schoolman, but possibly a monk or regular canon who knew nothing of the philosophical controversies of his time.

M. GASTON PARIS, of the Collège de France, proposes shortly to publish a complete bibliography of his father, the late Paulin Paris, of which he has issued by anticipation a summary under the title of *Paulin Paris et la Littérature française au Moyen-âge*.

#### ORIGINAL VERSE.

CECINIT VIATOR.

LIKE child, who in a meadow fair  
Pulls berry bright and blossom new,  
Yet knows he may not linger there  
For heavy task at home to do—  
Or him of whom the Phrygian tells,  
Shell-gathering by the sleeping main,  
Content to cast aside his shells  
Called by the Boatwain back again—  
Through fields so fair so journey I;  
Yet pass with not too curious eye.

DAVID FITZGERALD.

#### OBITUARY.

DANTE GABRIEL ROSSETTI.

AT Westcliffe Bungalow, Bournemouth-on-Sea, Thanet, Kent, Dante Gabriel Rossetti died on Sunday last at 10 p.m. He had been seriously unwell during some eight or nine months previously; and his illness, understood to be in the first case due to prostration of the nervous system, the result of overstrain and general excitement, resulted in a disorder of the kidneys which soon terminated fatally. About the beginning of December he suffered from an attack of the nature of paralysis, which took part-possession

of his left arm and leg. Rallying in a measure from this serious blow, he was advised by his medical attendant, Mr. John Marshall, to try a change of air at the sea-side; and, in pursuance of the advice, he left London for Bournemouth-on-Sea in the early part of February. Here at first he appeared to recover strength, but very soon it became apparent that a new phase of illness was setting in. He lost the power of taking active exercise, and ultimately became confined to his bed. On Good Friday, alarming symptoms having declared themselves, his relatives and immediate friends were summoned; and, besides his mother and sister and myself, who had been present throughout the later phases of his illness, his brother, William Michael Rossetti, Mr. Frederick Shielde, and his constant friend, Mr. Theodore Watts, were with him at the end.

Dante Gabriel Rossetti was the eldest son of Gabriele Rossetti and Frances Polidori, daughter of Alfieri's secretary and sister of the young physician who travelled with Lord Byron. Gabriele Rossetti was born at Vasto, in the mountainous district of the Abruzzi. He was a patriotic poet of very considerable distinction; and, having become a member of the Provisional Government, he took a part in extorting from Ferdinand I. the Constitution of 1820. After the failure of the Neapolitan insurrection, owing to the treachery of the King (who asked leave of absence on a pretext of ill-health, and returned with an overwhelming Austrian army), the members of the Provisional Government were compelled to fly. Some of them fell victims; others lay long in concealment. Rossetti was one of the latter; and, while he was in hiding, Sir Graham Moore, the English admiral, was lying with an English fleet in the bay. The wife of the admiral had long been a warm admirer of the republican hymns of Rossetti, and, when she learned his danger, she prevailed with her husband to make efforts to save him. Sir Graham thereupon set out with another English officer to the place of concealment, habited the poet in an English uniform, placed him between them in a carriage, and put him aboard a ship that sailed next day to Malta, where he obtained the friendship of the governor, John Hookham Frere, by whose agency valuable introductions were procured, and ultimately Rossetti established himself in England. Arrived in London about 1823, he lived a cheerful life as an exile, though deprived of the advantages of his Italian reputation. He married in 1823, and his eldest son was born May 12, 1828, in Charlotte Street, Portland Place, London. He was appointed Professor of Italian at King's College, and died in 1854. His house was for years the constant resort of Italian refugees; and I have heard the son say that it was from observation of these visitors of his father that he depicted the principal personage of his "Last Confession."

Dante Gabriel Rossetti, whose full christened name was Gabriel Charles Dante Rossetti, has died on the eve of the completion of his fifty-fourth year, after becoming illustrious in two arts, after directly influencing two generations of English painters and one important school of English poets, and after gathering about him a following scarcely second to that of any man of his time in either half of his twofold walk of life. He was educated principally at King's College School, London, and there attained to a moderate proficiency in the ordinary classical school-learning, besides a knowledge of French (which throughout life he spoke well) and some acquaintance with rudimentary German; Italian he had mastered at a very early age. There has always been some playful mention of certain tragedies and translations upon which he exercised himself from the ages of five to fifteen years; but it is hardly necessary to say that he himself never attached value to these efforts of his precocity, and even displayed, occasionally,



a little irritation upon hearing them alluded to as remarkable youthful achievements. Having from childhood shown a propensity towards painting, the strong individual inclination was fostered by his parents, and art was looked upon as his future profession. Upon leaving school about 1844, he studied first at an art academy near Bedford Square, and afterwards at the Royal Academy Antique School, never, however, going to the Royal Academy Life School. He left the Academy about 1848 or 1849, and in the latter year exhibited his picture entitled the "Girlhood of Mary Virgin." This painting is a beautiful example of his early art, before the Gothicism of the early Italian painters became his quest. Better known to the public than the picture is the sonnet written upon it, containing the beautiful lines:—

"An angel-watered lily, that near God  
Grows and is quiet."

It was while Rossetti was still under age that he associated with Millais, Holman Hunt, Thos. Woolner, Jas. Collinson, F. G. Stephens, and his brother, W. M. Rossetti, in the movement called pre-Raphaelite. It has sometimes been stated that Ruskin was an initiator, but this is not strictly the case. The company of young painters and writers who inaugurated the movement are said to have been ignorant of Ruskin's writings when they began their revolt against the current classicism. It is a fact, however, that, after, perhaps, a couple of years, Ruskin came to the rescue of the little brotherhood (then so much maligned) by writing in their defence a letter in the *Times*. It is very easy to make too much of these early endeavours of a company of young men, exceptionally gifted though the reformers undoubtedly were, and inspired by an ennobling enthusiasm. In later years Rossetti was not the most prominent of those who kept these beginnings of a movement constantly in view; indeed, it is hardly rash to say that there were moments when he seemed almost to resent the intrusion of them upon the maturity of aim and handling which, in common with his brother artists, he ultimately compassed. But it would be folly not to recognise the essential germs of a right aspiration which grew out of that interchange of feeling and opinion which, in its concrete shape, came to be termed pre-Raphaelite. Rossetti is acknowledged to have taken the most prominent part in the movement, supplying, it is alleged, much of the poetic impulse as well as knowledge of mediæval art. He occupied himself in these early years mainly in the making of designs for pictures; and a few of these were exhibited in London and Liverpool, the only noteworthy circumstance in connexion with them being that at the latter place he exhibited the first study for the "Dante's Dream" which was last year purchased by the corporation of that city. It may be said that almost from the outset he viewed the public exhibition of pictures as a distracting practice; and hence his reputation as a painter has had to depend mainly upon the enthusiasm of the few fit judges who have had access to the private collections (Mr. Leyland's, Mr. Rae's, Mr. Graham's, Mr. Turner's, &c.) containing his works. There is yet another factor among the agencies at work in establishing a prominent position for a painter who never invited publicity, and that is the influence exercised upon a younger generation of artists. Shortly after his rank as a painter had become completely established, Burne Jones arose; and he has more than once generously allowed that he owed much to Rossetti at the beginning of his career, and still regards him as, in a sense, the leader of the movement with which his own name is now so eminently and distinctively associated. His own indebtedness as an artist he was accustomed to speak of as chiefly due to Madox-Brown, with whose cartoons exhibited

at Westminster Hall about 1846 he appears to have been very deeply impressed. An intimacy arose between them, which lasted throughout Rossetti's life; but Brown never joined the pre-Raphaelite school of painters, mainly, it is said, from dislike of coterie tendencies. To sum up what remains at this moment to say of Rossetti as a pictorial artist, we may describe him (as he liked best to hear himself described) simply as a poetic painter. What is meant when we speak of his special method is a distinct poetic abstraction, together with a choice of mediæval subjects, and no less vivid rendering of nature than is found in other painters. At the beginning of his career he recognised, in common with his associates, that the contemporary classicism had run to seed, and that, beyond an effort after perfection of technique, the art of the period was all but devoid of purpose, of thought, imagination, or spirituality. At such a moment it was matter for little surprise that ardent young intellects should go back for inspiration to the Gothicism of Giotto and the early painters. There, at least, lay feeling, aim, aspiration, such as did not concern itself primarily with any question of whether a subject was painted well or ill, if only it were first of all a subject at all—a subject involving manipulative excellence, perhaps, but feeling and invention certainly. And with those early designs (the outcome of such a quest as I indicate) there came, perchance, artistic crudities enough, but assuredly there came a great spirituality also. Thenceforward Rossetti perceived that he must make narrower the stream of his effort if he would have it flow deeper; and for many years he perfected his technical methods by confining himself to simple three-quarter length pictures. One only of his early designs, the "Dante's Dream," did he ever paint on a scale commensurate with its importance; and the solemnity and massive grandeur of that noble work leave only a feeling of regret that, whether from personal indisposition upon the part of the painter or lack of adequate recognition upon that of the public, the three or four other finest designs made in youth were never carried out. There is a design representing Mary Magdalene at the door of Simon the Pharisee; another depicting the death of Lady Macbeth; and a third, called "Desdemona's Death-song," which he himself felt anxious to paint. A great work, entitled "Found," the subject of which may be gathered from a sonnet under that name in *Ballads and Sonnets*, has been in hand for fully twenty years—being worked upon from time to time, yet even now left incomplete. Certain of the three-quarter pictures I allude to are in Rossetti's finest manner, as, for example, Mr. Rae's "Sibylla Palmifera," Mr. Leyland's unfinished "Salutation of Beatrice," and Mr. Valpy's "Dying Beatrice." Of these works, solidity may be said to be the salient characteristic. The drapery of Rossetti's pictures is akin in quality to that of Rembrandt; his colour may be said to be at times almost matchable with that of Tintoret. He hated beyond most things the "varnishy" look of some modern work; and his own oil pictures had so much of the manner of frescoes in this particular that they were sometimes mistaken for water-colours, while, on the other hand, his water-colours had often so much depth and brilliancy as sometimes to be mistaken for oil. It is alleged in certain quarters that Rossetti was deficient in some qualities of drawing, and this is no doubt a just allegation; but it is beyond question that no English painter has ever been a greater master of the human face, which in his works (painted in later years) acquires a splendid solemnity and spiritual beauty and significance all but peculiar to himself.

Concerning Rossetti's literary life and opinions

I must necessarily be brief. I have said that he early displayed talent for writing as well as painting, and (his efforts of childhood out of the question) I think the poems he wrote in youth must be considered even more remarkable than the pictures he painted contemporaneously. I hardly know whether it will add to the marvel of mature achievement, or subtract from the sense of reality of personal experience, to make public the fact that the "Blessed Damsel" was written when the poet was no more than nineteen years of age. The extraordinary story entitled "Hand and Soul," which appeared about eight years ago in the *Fortnightly Review*, was written at twenty. I have heard the author say that he sat up all night to write it, and that the emotional strain involved in the prolonged tension left him mentally and physically prostrate for days afterwards. Several of the sonnets on pictures—as, for example, the very fine one on a Venetian pastoral by Giorgione (published first with the "Blessed Damsel" and other poems in the *Germ*)—were written very early in life. A first draft of "Jenny" was struck off while Rossetti was scarcely more than a boy, and taken up again many years afterwards, and almost entirely rewritten—the only notable passage of the early poem that now remains being the passage on lust. "Sister Helen" is of later origin, belonging, probably, to the poet's twenty-sixth or seventh year; the only material changes made in it are the eight fresh stanzas added to the printed poem last year, and written in 1880. The great sonnet on "Lost Days" is not an early work; I have not heard its precise date, though I have heard at what terribly opportune moment this cry of a baffled spirit was wrung from him. "Rose Mary" in the new volume was written about a year after the publication of the first volume in 1870, the "Beryl Songs" being added much later; the "White Ship" belongs to 1879-80, and the "King's Tragedy" was written in the spring of 1881. "Cloud Confines" was written about the time of its appearance in the *Fortnightly*, and was, in his opinion, altogether his finest lyric work. Of the sonnets recently added to the "House of Life," the three spiritual ones on "True Woman" were almost, if not quite, the last composed. The translations were made between 1845 and 1849, and published in 1861. I believe this to be an accurate statement of the chronology of the poems. Rossetti was not a prolific writer, yet he was indisputably a swift one. I have heard that the first drafts of "Rose Mary" and the "King's Tragedy" were turned off in the incredibly short space of three weeks each. A sonnet, as I know, was often composed in half-an-hour, and sometimes in ten minutes. It would not be just, however, in saying so much, to forbear to add that Rossetti was an unwearied reviser of his work, usually keeping it by him for long periods, and touching and retouching it at intervals, and never publishing until he believed every line had been brought up to, what he considered, his highest level. He thought himself an exceptionally equal writer; and, certainly, he spared no pains to become so. Nevertheless, he believed the "King's Tragedy" to be his most memorable work, partly because (with all its historical fidelity) it brought more invention into play, and partly because it offered the highest opportunity for the development of the supernatural element, in which he must have felt his mastery. Critical conjecture is likely to go a good deal astray in his case as to his primary sources of inspiration in literature. It is an obvious assumption that Dante was his model as sonnet-writer. This, however, is far from the fact. His earliest and latest model, in all condensed and emphatic utterance, whether of sonnet or song, was not Dante, but Shakspeare.

With our national poet he had an intimacy of acquaintance (extending even to a literal remembrance of countless passages) which I have certainly never met with elsewhere, unless it be in the person of Mr. Swinburne.

Of the capacity possessed by some eminent men for philosophical analysis he may not have exhibited much; but nothing could exceed the depth of his poetic sympathy, which, when it displayed itself occasionally in the reciting of a passage from "Macbeth" or "King Lear," stirred the listener as no stage representation could move him. Rossetti's voice was of a full rich quality, and of great compass. I should not say that during the period of my acquaintance with him (the period mainly of broken health, however) he was in the complete sense a great talker. He was too uncertain, too unequal, to be that; but at moments of unusual animation he would rise to a splendour of sustained speech which, while never passing the limits of conversation, and never impinging on monologue, was for fervour, incisiveness, and force beyond anything I have heard from any other man. In his personal character Rossetti was a born leader. He had just that emphasis of purpose which is necessary, and added to it was a magnetic quality about his personality which attracted men upon first acquaintance. The geniality of his greeting was a conspicuous point in his manners: it never failed him, and never, even at moments of illness, was it lacking. He lived so secluded a life that his face was not familiar beyond his immediate circle. He was of the type of figure considered typically English; and English, not Italian, he constantly considered himself—English, and a countryman of Shakespeare. Moreover, his face in later life, when the hair receded from his forehead, became as much like the Stratford bust as like the portrait taken of him a dozen years ago; Watts's portrait was painted early in his life. His distinguishing characteristic as a man of letters was appreciativeness, unbiassed admiration of good work by whomsoever done. While he lay on the bed from which he never rose, I told him the story of one of Mr. Buchanan's new ballads, and he seemed deeply touched. His sympathies in literature were of the broadest; he believed Tennyson to be, after Coleridge and Keats, the great poet of the century; he was not, like his brother, a very ardent Shelleyan, though, of course, an admirer; he recited Browning's "Childe Roland," Swinburne's "Dolores," W. B. Scott's sonnets, and passages from Morris's "Earthly Paradise" with unwonted animation. Of many of the younger writers he spoke warmly—Mr. Payne, Mr. O'Shaughnessy, Mr. Gosse, Mr. Watson, Mrs. Meynell, Mr. Sharp, Mrs. Webster, Miss Blind, Miss Robinson, Mrs. Pfeiffer, and, most of all, Mr. Marston. He never wearied of helping forward the talent he thought neglected. The revival of Charles Wells is probably due as much to his enthusiasm as to Mr. Swinburne's noble essay; and the revival of Ebenezer Jones arose with him.

I have not always seen him under the best or even under fair conditions. I found him, nevertheless, in the main, earnest, sympathetic, and affectionate. Reminiscences of his last days I may at another moment commit to writing. The insomnia which throughout more than a dozen years induced the use of chloral did something, no doubt, in later years to deprive him of the amiability that was natural to him; but, in common with all his more immediate friends, my personal recollections are only of grateful expressions and warm solicitude; and these are equally the recollections of his relatives—his mother, in her eighty-fourth year (to whom he was devotedly attached), his sister Christina, his brother, and his self-sacrificing friend, Mr. Theodore Watts.

T. HALL CAINE.

### MAGAZINES AND REVIEWS.

OF the three half-crown magazines, the *Fortnightly* gives us not only the best, but also the most readable number for April. Three articles, which are distinctly political, present views of Syria, Russia, and the Transvaal. Each of these is fresh; and the first of them, by Mr. Valentine Chirol, will be to most of us almost a revelation of French diplomacy in the Levant. Mr. Frederic Harrison's recent lecture at the London Institution upon "The Nineteenth Century," which has the leading place, is somewhat disappointing. The style is brilliant, and there are many suggestive points; but we look in vain for any sober statement of the real characteristics of modern civilisation. A similar criticism must be passed upon the one literary paper in the number—that on "Emile Zola," by Mr. Andrew Lang. The analysis is very elaborate in detail, but the true position of realism in literature is left undiscussed. As essays of this sort are not unfrequently destined for republication, we may be pardoned for noticing that Mr. Lang has invented a comment which he puts into the mouth of Mr. Pickwick. We have failed to appreciate the point of Mr. Montagu Lubbock's article on "The Development of the Colour Sense," in so far as it is meant to be a criticism of Mr. Grant Allen. By far the strongest article in the number is that by the editor himself, on James Mill, suggested by Dr. Bain's recent book. The first of our living biographers here sets himself to review a biography which is very open to animadversion in form and in style. Incidentally, he has let his pen wander into several interesting digressions; and he finishes with the striking question—Where is the school of liberal thought now to be found that can compare in comprehensiveness with that of which James Mill was the spokesman? We are disposed to ask another question—Are we not to have a Life of J. S. Mill? Who alone is worthy to be his biographer we have no doubt.

THREE articles at least in the *Nineteenth Century* deserve attention. Dr. Siemens gives us "A New Theory of the Sun," which we have no disposition to criticise. It is an attempt to account for the permanence of the sun's heat by supposing that his furnace is continually fed from the aether diffused throughout interplanetary space. The Baron d'Estournelles writes in a very lively way about "The Superstitions of Modern Greece." Our only comment is that we should have preferred the stories to be told in the actual words of the narrators. "A Sketch of the Criminal Law," by Mr. Justice Stephen is a very able summary from the historical point of view. Part of it, however, is not new, and the rest is stated to be an abridgment of a forthcoming work on the same subject. The practice of publishing books in a series of magazine articles is bad enough; but to anticipate the results of historical research by this sort of popular appeal seems to us yet more blameworthy. Yet there is much here that will attract both for its matter and manner—e.g., this criticism of Coke:

"Coke had great technical learning, and a character of great force and audacity; but he had no power of arranging or generalising his knowledge, and not only was his style pedantic, but his mind never rose above a very trivial kind of acuteness."

WE are compelled to say that the current number of the *Contemporary* is exceedingly dull, though this is not the fault that can be charged against Lady Verney's "Autumn Jottings in France." Mr. E. de Laveleye's paper on "The Political Condition of Belgium" is also readable, if thin; and Mr. Lewis Morris states the case very forcibly in favour of "Higher Education in Wales." He does not, however, solve our difficulty. If the Welsh people are naturally

so fond as he says of education, why have they not already provided it for themselves?

In the *Revista Contemporanea* of March 30, Fernandez Duro collects evidence to overthrow three of the most popular commonplaces of Spanish history. He endeavours to prove that the jewels of Queen Isabella were not pledged to supply money for the expedition of Columbus, that Cortés never burnt his ships, nor Alvarado ever make his wondrous leap. In "Mis Apuntes" we learn, from MSS. rescued from destruction by D. A. Ubique, that some of the tapestry in the Chapter of Toledo was made at Brussels in 1699-1701 by J. F. Vanden Hecke from designs by Rubens at a cost of 5,616 florins. The MSS., which contain much other interesting matter, are deposited in the "Archivo de la Deputacion Provincial" in Toledo. Gen. Pavia continues his political reflections on the reign of Isabella II. and on the revolution down to the death of Prim. He declares that not a single *pronunciamento* was based on patriotism or disinterestedness, that all equally failed by their own suicidal selfishness, and that Prim's murder was the work of his own party—he was assassinated by liberal hands (the italics are in the original). Peña y Goñi hails "La Tempestad," the zarzuela by Ruperto Chapí performed for the first time at Madrid on March 11 last, as the beginning of a true revival of this kind of Spanish musical drama.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- BAER, G. Das Tonssystem unserer Musik. Nebst e. Darstellung d. griech. Tonarten u. d. Kirchen-tonarten d. Mittelalters. Leipzig: Brockhaus. 6 M.  
DEBRIUS-BRISAC, E. L'Education nouvelle: Etudes de Pédagogie comparée. Paris: G. Masson. 6 fr.  
GRANDS DE BUCARÈS, le Marquis de. Les Portraits du Duc de la Rochefoucauld: Notice et Catalogue. Paris: Morgand & Fatout. 10 fr.  
FRIEMANER, A. Werke aus den Zeiten der Zweithellung Japans. Wien: Gerold's Sohn. 1 M. 20 Pf.  
RUEHMANN, J. Die Geschichte der Bogeninstrumente, insbesondere derjenigen d. heut. Streichquartettes. Braunschweig: Vieweg. 30 M.  
WALTHER, E. Geschichte d. Taubstummen-Bildungswesens. Bielefeld: Velhagen & Klasing. 7 M.  
WARNKE, F. S. Die Nothwendigkeit e. socialpolitischen Propädeutik. Leipzig: Reichardt. 7 M.

#### THEOLOGY.

- KOENIG, F. E. Die Offenbarungsbegriff d. Alten Testaments. 1. Bd. Leipzig: Hinrichs. 5 M.  
RENAN, E. L'Ecclesiaste traduit de l'Hébreu, avec une Etude sur l'Age et le Caractère du Livre. Paris: C. Lévy. 5 fr.

#### HISTORY.

- HOEFLE, C. R. v. Abhandlungen aus dem Gebiete der slavischen Geschichte. V. Wien: Gerold's Sohn. 1 M. 60 Pf.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- BECK, G. Inulae Europae. Wien: Gerold's Sohn. 4 M.  
CAMERANO, L. Anatomia degli Insetti. Torino: Loescher. 15 fr.  
COUTANCE, A. La Lutte pour l'Existence. Paris: Reinwald. 7 fr. 50 c.  
HOERNEL, F. R. v. Anatomische Untersuchungen üb. einige Secretionsorgane der Pflanzen. Wien: Gerold's Sohn. 3 M.  
HOLUB, E., u. M. NEUMAYR. Ueb. einige Fossilien aus der Uitenhage-Formation in Süd-Afrika. Wien: Gerold's Sohn. 1 M. 40 Pf.  
KOVATSCHEK, J. M. Die Versendung v. Venedig u. ihre Ursachen. Leipzig: Morgenstern. 8 M.  
LORIOU, P. de. Monographie paléontologique des Couches de la Zone à Ammonites tenuilobatus d'Oberbuchitten et de Wangen (Soleure). Berlin: Friedländer. 16 M.  
NICOLADONI, C. Die Torsion der skolitischen Wirbelsäule. Stuttgart: Enke. 6 M.  
SCHUPPE, W. Das metaphysische Motiv u. die Geschichte der Philosophie im Umriss. Breslau: Koebner. 1 M.  
WERNER, K. Die Nominalisierende Psychologie der Scholastik d. späteren Mittelalters. Wien: Gerold's Sohn. 1 M. 80 Pf.  
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#### PHILOLOGY, ETC.

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## CORRESPONDENCE.

CHAUCER "NOT" AT WOODSTOCK.

3 St. George's Square, N.W.: April 4, 1882.

We Chaucer students and the public in general have been invited by a writer with much confidence to assume that Chaucer had been at Woodstock, because, in his *Parlement of Foules*, he describes a park "walled with *grené* stone," in which were—as is natural to parks—a stream, a fish-pond, and a well; and in Woodstock Park were a stream, fish-pond, and well, while stone walls were round it. But not a word is said in the article on the all-important point in Chaucer's description—the colour of the stone walls.

Yet it is surely evident that if Chaucer's description of the park is not borrowed from any other Italian or French author—as, of course, it may be—but is one of an English park, he has, by his epithet "*grené* stone," told us the district he meant the park to be in—namely, that of the greensand underlying the chalk. And there, in the Kentish-rag or other greenstone district, one always meant to look for it. One would as soon have thought of going for green stone to the red sandstone of Devonshire, &c., as to the yellowish-brown oolite of Oxfordshire, whose colour is known to all visitors to Oxford from the colleges built of it—though some have lately been refaced with harder stone—and the open quarries on its north.

It is abundantly plain that the condition precedent to any identification of Chaucer's park is that it have green stone walls. Anyone who knows a ha'porth of him knows his eye for colour, on which Mr. William Morris and other lovers of him have dwelt.

I therefore at once declined to accept the theory, treated as fact, of the article-writer, and sent enquiries to the spot. The answer of the chief builder at Woodstock is:—

"The walls of Blenheim Park are built of stone dug on the estate—a kind of light-brown oolite. Certainly not green stone. The Palace itself is built of Taynton stone, oolite. I do not know of any green stone to be found in this neighbourhood."

And Mr. Marshall, in his *History of Woodstock Manor*, 1873, rightly observes that the park wall in Henry I.'s time is explained

"from the abundance of stone of the oolitic formation in the district, which is suitable for such a wall, and which has in later times been so commonly employed for the inclosure of fields as to have made their appearance a characteristic feature in the scenery of the north of Oxfordshire."

It is true that oolite walls, like others, get, and are now in parts, green with age and moss. But that is not what Chaucer meant by "*grené* stone," as every faithful student of him will acknowledge.

I decline, then, to admit that Chaucer's description of a park "walled with *grené* stone" proves him to have referred to Woodstock Park, and to have been at Woodstock. I say, on the contrary, that it proves he did not refer to Woodstock Park.

As to his having been at Woodstock, the presumption of that must be given us by some honest worker at the Record Office, who will search the Patent Roll for the whole of the time that Chaucer was in service at Court, and show us day by day where the King was. I did this for January and February 1363-64, to

upset a confident *Saturday* reviewer about the date of this *Parlement of Foules* (see my *Trial-Forwards*, pp. 73, 74), and I don't think that date of 1363-64 will be put forward again for the poem. I haven't been able to find time for going on with these searches, or money to pay a Record-clerk to make them. But the work wants doing. Will any humble-minded admirer of the poet volunteer for it? If one will, I will print his results.

F. J. FURNIVALL.

## A PROTEST.

Copenhagen: March 28, 1882.

I have before me a book with the following title:—"Old Norse Fairy Tales, gathered from the Swedish Folk, by George Stephens and H. Cavallius, &c. (London)." This book is undated. It is therefore, I suppose, illegal, as in most other civilised countries, for undated pieces are a great misfortune in literature, and are for many purposes useless. If the practice is not yet illegal in Britain, it is high time it were made so, for undated books, &c., are merely a part of modern shoddy.

The title is a wonder to all. How Norse (that is, Norwegian) tales can be "gathered from the Swedish folk," no earthly man can understand. In the body of the book they are called "Swedish," but on the title-page and the binding they appear as "Norse." Probably this was a mere catch-penny trick, another bit of modern shoddy because Mr. Dasent's translations of Norse tales were so favourably received.

Nor are these *fairy* stories. They are *folk* tales, hearth stories, olden Aryan heirlooms, which is something very different.

On the title, the illustrations are said to be by E. Lundgren, "member of," &c., &c. This should have been the late E. Lundgren, for this gifted Swedish artist, my own dear friend, has long been dead.

People who live in English glass houses should not throw stones at American glass houses. The permission of the authors has not been asked to translate this book. That it would not have been refused is no excuse for such a breach of courtesy. Nor has the author (or publisher) had the grace to send me (nor, I suppose, H. Cavallius, else I should doubtless have heard of it) one single presentation copy of the book. I have had to buy my copy from my bookseller in the usual way.

The Preface is short enough to say nothing. But it is long enough to have told the reader that these bits of Swedish folk-lore are only a small selection from the volume printed in Stockholm, 1844-49, 500 pages in smallish type. A handful from this large collection (those traditions which E. Lundgren had illustrated) appeared in Stockholm in 1875. From these last thirteen tales we have here versions of ten.

Now, it seems to me that all this is very unsatisfactory. To me and my learned fellow-worker, Chargé-d'affaires Cavallius, it is "hard lines," especially as coming from "Christian England"—at least what might be gentlemanly England.

GEORGE STEPHENS.

## "BEWRAY."

Cambridge: April 12, 1882.

The utmost that can be said as to any connexion with the A.-S. *wreōn* or *wrihan*, "to cover," is that some confusion may once have subsisted between the verbs *wrehan* and *wreġan*, which may have affected the sense of the latter. Such confusion could have arisen from the fact that the past tense of the M.-E. *wrihen* was *wreih*: see Stratmann. I find, accordingly, that in a note on *Beureie* in part i. of "Specimens of English" (which will, I hope, soon be

published), Dr. Morris says that "Sometimes this verb seems to have the meaning of to betray, as if from A.-S. *onwreōn*, to uncover." I should think the same idea must have occurred to most people who are familiar with Middle English. But this is quite another thing from supposing that it is possible to derive the Mod.-E. *beuray* from the A.-S. *wreōn* or *wrihan*, since phonetic laws show this to be impossible. Dr. Morris gives a reference for *beureie* to King Horn, l. 362 of his edition. This is worthy of remark, as Stratmann omits this reference. I have already noted, in my Dictionary, the use of the simple verb *wreġen* in Chaucer, *Canterbury Tales*, 3502. It occurs again four lines below, l. 3506. As for *wrien*, "to cover," it occurs in l. 7409 of the same. WALTER W. SKEAT.

## APPOINTMENTS FOR NEXT WEEK.

MONDAY, April 17, 7.30 p.m. Aristotelian: "Aquinas and the Dogmatists," by the Rev. E. P. Sorymgeour.  
 8 p.m. Victoria Institute: "The Fallacy of the Materialistic Origin of Life," by Dr. Mallik.  
 TUESDAY, April 18, 3 p.m. Royal Institution: "The History of Customs and Beliefs," by Dr. E. B. Tylor.  
 8 p.m. Historical: "Fairs and the Part they have played in the Commerce of Nations," by Mr. C. Walford; "Queen Elizabeth's Soldier-Poet," by Mr. F. G. Fleay.  
 8.30 p.m. Zoological: "The Mutual Affinities of the Animals composing the Order Identata," by Prof. W. H. Flower; "The Modification of a Race of Syrian Street Dogs by Means of Sexual Selection," by Dr. van Dyck; "The Desirability of adopting a Standard of Nomenclature when describing the Colours of Natural Objects," by Mr. J. E. Harting.  
 WEDNESDAY, April 19, 8 p.m. British Archaeological: "The 'Thing How' at Bury St. Edmunds," by Mr. H. Frigg; "Some Notes on a Bronze Sword found at Henley-on-Thames," by Dr. Stevens.  
 8 p.m. Society of Arts: "The Channel Tunnel," by Sir Edward Watkin.  
 THURSDAY, April 20, 3 p.m. Royal Institution: "The Metals," by Prof. Dewar.  
 8 p.m. Society for the Promotion of Hellenic Studies: Second General Meeting.  
 8 p.m. Linnean: "Male Prehensorial Organs auxiliary to Generation in Butterflies," by Mr. P. H. Gosse; "Himalayan Algae," by Prof. Dickie; "Some New Varieties of Sugar Cane by planting in Apposition," by Baron de Villa Franca and Dr. Glass.  
 FRIDAY, April 21, 9 p.m. Royal Institution: "The Researches of H. Ste-Clair de Deville," by Prof. Dewar.  
 8 p.m. Society of Arts: "The Mineral Resources of India, and their Development," by Prof. V. Ball.  
 SATURDAY, April 22, 3 p.m. Royal Institution: "The History of the Science of Politics," by Mr. F. Follock.  
 8 p.m. Physical: "Some Electrical Phenomena in Connexion with the Telephone," by Prof. A. E. Dolbear.

## SCIENCE.

MOSELEY'S CORALS OF THE "CHALLENGER."

*The Zoology of the Voyage of H.M.S. "Challenger."* Part VII.—"Report on the Corals." By H. N. Moseley.

THIS highly interesting and beautifully illustrated description of the corals obtained and studied during the expedition of the *Challenger* forms part of the second volume of the great series of monographs preparing under the superintendence of Sir C. Wyville Thomson, whose death we have to deplore since this article was written. It forms a very handsome volume of some 248 pages, with thirty-two plates; and in all probability the contents will not be surpassed in their importance to science by the results of the labours of any of the other numerous contributors to the zoology of the great expedition. Before the *Challenger* had sailed, the researches of Pourtales in the American seas, and the results of the examination of the deep-sea corals dredged by H.M.S. *Porcupine*, had interested naturalists, and the peculiarities of the deep-sea coral fauna and its geological alliances had been appreciated. The coral fauna of depths below the region occupied elsewhere by reef-builders, which had a great bathymetrical range, was described and illustrated. Its genera

and species, characteristically simple in their construction, were found to have a great geographical range in the West Indian seas, the seas of the East coast of America, the North Atlantic, and the Mediterranean. Many of the genera found widely distributed and at considerable depths were recognised in the Cainozoic strata of Europe; and a few very old species are still living.

The results of the study of these forms were sufficiently interesting and important to excite great expectations from the work of the able naturalist to whom the *Challenger* corals were to be entrusted. A very great development of the deep-sea coral fauna was expected to occur on the floor of the great oceans; and it was anticipated that a special study would be made of some shallow-water forms which had already been partly examined, and which had remarkable zoological and palaeontological affinities.

These expectations have been fulfilled. But while Mr. Moseley has advanced the knowledge of the shallow-water forms, and has, in fact, elaborated truths which will always remain associated with his name—truths which are of singular importance in natural-history science—the amount of material from the deep sea has been disappointing. Nevertheless, its zoology has been admirably written, and the delineations convey to the minds of those naturalists who have seen the Floridan and North Atlantic specimens the general resemblance of the members of the coral fauna of the deep sea.

In the general Introduction to the volume Mr. Moseley states:—

"A large number of naturalists had failed to accept as conclusive the late Prof. Agassiz's results as to the hydroid nature of the *Milleporidae*; the *Stylasteridae* were universally considered to belong to the *Madreporaria*, although Grey had formed them into a special family, and Pourtales and Verill had recognised some of the remarkable peculiarities of these corals. The presence of tabulae in *Heliopora* had led to the association of that form with *Millepora*, and no one suspected that it was an Aleyonarian allied to *Corallium*, *Tubipora*, and *Acyonium*. When I undertook the investigation of the deep-sea *Madreporaria* dredged during the voyage, I naturally became anxious to examine the structure of *Millepora*, and early in the expedition attempted to examine the structure of *Millepora alcorni* at Bermuda, but without success, the problem proving too difficult. I did not succeed with *Millepora* until near the end of the voyage. The discovery which I had made at the Philippine Islands that *Heliopora* is an Aleyonarian led me to examine the structure of all corals which were not most evidently *Madreporarian*, and hence I studied *Stylaster*, and my suspicions that it belonged to the Hydroids were confirmed by the examination of the remarkable rich haul of *Stylasteridae* obtained on the homeward voyage off the mouth of the Rio de la Plata."

The first part of Mr. Moseley's book commences with the anatomy of *Millepora nodosa*, and his researches, supplementing those of Agassiz, necessitate the placing of this tabulate coral among the Hydroids. Mr. Moseley describes and delineates the Zooids, which so readily disappear on the slightest agitation, and notices the tortuous canals which traverse the hard structure in every direction, and communicate eventually with the pores. The two kinds of Zooids admirably drawn on

plate xiv. are described as belonging to the digestive system—gasterozooids—and to the catching series—dactylozooids—the first being solitary and environed by a circle of the others. The first kind has short tentacles and a mouth, and the others have tentacles at irregular intervals but no mouth. Thread cells resembling those of Hydroids exist; and, indeed, the only point which still requires elucidation relates to the method of reproduction of these interesting Hydrocorallinae. It is to be hoped that Mr. Moseley may be able to spend a summer and autumn at the Bermudas, and that he will be rewarded by discovering the young stages. The *Stylaster* have been thoroughly worked out by Mr. Moseley, and he discovered the use of the curious irregular swellings on and beneath the surface of the hard parts. These ampullae contain the reproductive elements, and some a developing planula. As in *Millepora*, the hard skeleton has tortuous canals; and in the typical genus *Sporadopora* only a thin layer of the surface is occupied by living soft tissue, and it consists of a network of tissue, Zooids, and the reproductive gonophores. As in *Millepora*, the calcareous matter is produced by the outer layer of the canals. The dactylozooids of the *Stylaster* have not little projections from them, and they are themselves simple tentacles, and occupy in *Sporadopora dichotoma* the smaller pores of the surface of the hard part; and the gasterozooids, cylindrical in form, have four tentacles in a whorl. Above these is the dome-like mouth. There is a wide gastric cavity within, and up into it projects the peculiar style which may be noticed in the pores of the hard parts. The gastric cavity communicates by tubular offshoots with the axial cavities of the tentacles; and at the periphery of its base it becomes continuous with the cavities of four canals, which subdivide and anastomose with the general network of the body.

In the genus *Pliobothrus* Mr. Moseley was able to discover the method of reproduction by examining the ampullae which are sunk within the hard parts. In these, he says, "the ova are solitary, one only being developed in each growing ampulla. Each ovum is developed within the cup of a cup-shaped spadix." The planula developed out of this ovum is a large object of an ovoid form, with a long diameter greater than the extreme length of the ampulla, and has an ecto- and endoderm, but presents no evidence of invagination. How it escapes and metamorphoses and develops into the mature form is not known. After carefully describing the anatomy of the genera and species of the *Stylaster*, Mr. Moseley attacks the last form, *Cryptohelia pudica*. This pretty little hydrocoral has the calices on one side of its branching body, and a stout little projection covers or overlaps their free surface or face. The ampullae which contain the planula are beneath the calices; and this young form, when mature, measures nearly a quarter of an inch in length, and is so long that it has to be doubled up.

The second part of the Report refers to the tabulate *Helioporidae* and their allies. The beautiful *Heliopora coerules* is considered first of all. The nature of the hard parts, and their distinctness from that of ordinary stony

corals and the genera *Tubipora* and *Corallium*, are noticed; and the chemistry of the blue tint of the coral is explained. In treating of the digestive organs, Mr. Moseley notices that the stomach is closely similar to that of any other Aleyonarian. There are eight mesenteries dividing the upper part of the cavity of the polyp into eight radially disposed chambers. The number of "septa" may be twelve, but it is by no means constant, and there is no definite connexion between it and the eight mesenteries. The ova are attached to the edges of the muscular margins of the mesenteries by a mass of cells, and are in close relation with the mesenteric filament. A species of *Sarcophyton* is then described, and the author sums up the subject by showing the necessity of abolishing the *Tabulata* as a great group of corals. In fact, his able morphological work has settled questions which were influencing palaeontology ten years since, as may be understood by reading the Third Report on the British fossil corals to the British Association in 1871.

The remainder of the Report relates to the deep-sea *Madreporaria*, and is more zoological than morphological. Mr. Moseley writes: "Unfortunately, there are no other animals in which the technical difficulties in the investigation of the anatomy are so difficult, or in which they require so long a time for their accomplishment, as in the *Madreporaria*." This is a well-known fact, and it is pleasing to read that the author will endeavour to work out the anatomy during his leisure. He has the beautiful investigations of Jules Haime for an example, who worked without pickling, and utterly altering the structures of his specimens of *Cladocora caespitosa* (*Hist. nat. des Coralliaires*, vol. ii., p. 589). The opportunities for research were denied to Mr. Moseley on account of the decomposition and injury to which the soft parts were subjected during dredging. In his classification, Mr. Moseley, impressed with the diminished importance of the tabulae as classificatory elements, is revolutionary in the matter of the endotheical dissepiments of the true *Madreporaria*.

"I conclude that the presence or absence of dissepiments is probably of no more value as a criterion for the determination of the natural affinities of various forms of *Madreporaria* than is the presence or absence of tabulae among coelenterates forming a corallum."

Most who have studied the *Madreporaria*, both fossil and recent, will demur to this, and Mr. Moseley's changes of generic position will not be always acceptable. Forty-eight genera are described, five of which are represented below 1,000 fathoms, and the genera *Deltocyathus*, *Bathyactis*, and *Lep-topeni* (the last two Mr. Moseley's own) reach to below 2,250 fathoms. *Bathyactis* was found at the depth of 3,000 fathoms. Twenty-two of the genera are relics of the faunas of the secondary or tertiary ages. Of these deep-sea corals, the palm for beauty and interest rests with the *Stephanophylliae* and the deep-sea genera just mentioned. *Lep-topeni* is a discoid form, so thin and fragile, and such a perfect piece of network, that, as Mr. Moseley truly suggests, it was astonishing that the specimens arrived at the surface in such good preservation.

The illustrations to this most valuable



work are exquisite. Most of the details are from the author's own pencil, and he was fortunate in having the assistance of Drs. Stewart and Wild. He is responsible for the figures of most of the Hydrocorallinae, which give a perfect notion of the construction. Erxleben, Purkiss, Griesbach, Berjeau, were the lithographic artists; and, as might have been expected, the results are most satisfactory. The Report is certainly a very valuable contribution, and it would be very satisfactory to science if Mr. Moseley were so placed that he could continue his investigations.

P. MARTIN DUNCAN.

#### NOTES OF TRAVEL.

WE regret to hear that the Treasury seem disposed to fetter with annoying conditions the proposed public grant of £5,000 towards the *Eira* search expedition. It is to be hoped that they will not persevere, or the disagreeable spectacle may be seen of an expedition only associated with the nation through the Royal Geographical Society.

ACCORDING to reports from Washington, Lieut. Schwatka, whose remarkable journey to King William Land we noticed in a recent number, is endeavouring to organise an expedition to explore the northern part of Alaska, and has already applied to Congress for a grant to enable him to carry out his purpose. Lieut. Schwatka is eminently fitted for the leadership of such an expedition, which could hardly fail to yield interesting results, as the region which he proposes to explore is one of the least-known parts of North America, except, perhaps, certain tracts in Northern Mexico.

COL. VENIUKOFF has publicly informed the French Geographical Society of a somewhat startling fact. According to his informant, Col. Tillo, the economic societies in the Baltic provinces of Russia have taken a levelling of their country, and they have discovered that certain determinations of heights made by the celebrated astronomer, W. Struve, and his assistants, exhibit considerable errors. Some of these even exceed 650 feet, which is a very large error considering the generally low and level nature of the region. It is now feared that other and equally important mistakes may be discovered in the Russian system of triangulation.

It may be interesting to record, for purposes of reference, that the *New York Herald*, in its European edition of March 22, has published the first authentic reports from Engineer Melville and others respecting the landing of the survivors of the *Jeannette*.

AN ethnographical map of Russia is now in course of preparation by the Imperial Geographical Society; and this, as well as a vast amount of statistical information regarding the various populations of the empire, is expected to be ready for the Moscow Exhibition.

DR. STECKER is reported to have left Abyssinia on his way to Kaffa, with letters from King John to the Negus of Gojam, the Queen of Gera, and the Sultan of Kaffa. The King has particularly requested the last-named to facilitate Dr. Stecker's progress southward, and the traveller is, in consequence, very hopeful of reaching Zanzibar.

THE Rev. Mr. Coillard and his wife will leave France for the Zambezi in May to found a new station between that river and Lake Bangweolo.

THE Japanese survey of the interior of the Bonin Islands, to which we have before referred, is nearly finished, and that of the coast lines will probably be completed late next summer.

MR. BIENENFELD, the Italian consul at Aden, is organising a commercial expedition to Shoa, which will be composed of persons well acquainted with the neighbouring countries.

THE Government printer at Wellington, N.Z., has just issued, by command, an official paper entitled *New Zealand, Thermal Springs Districts*, containing papers relating to the township of Rotorna, with maps and plans of the township and district, together with information regarding the hot spring districts and a report on the mineral waters.

THE American Board of Commissioners for Foreign Missions at Boston, U.S., have just issued a very interesting brochure entitled *Explorations for the Mission to Umaila's Kingdom, South-Eastern Africa*, illustrated by a map of the whole continent. It deals with the subject *ab initio*, and gives the missionaries' account of their journey from the Portuguese sea-board through a country which was previously but very little known.

#### SCIENCE NOTES.

*Deep-Sea Exploration.*—The last number of the *Proceedings of the Geologists' Association* is almost wholly devoted to communications by Mr. W. H. Hudleston, the accomplished president of this association. The Presidential Address delivered at the beginning of the present session, and here published, gives an excellent account of deep-sea exploration, commencing with a history of the subject from Capt. Dayman's survey of the North Atlantic sea-bed in 1857 up to the date of the *Challenger* expedition. Mr. Hudleston passes next to the study of the hydrography and physical conditions of the deep sea, then discusses the character of the deposits and their mode of occurrence, and finally deals with the subject of life on the deep-sea bottom. It would be difficult to point elsewhere to an equally clear analysis of the results of the *Challenger* expedition, especially so far as these results bear upon geological questions. Mr. Hudleston also publishes in the same number a paper "On the Geology of the Neighbourhood of Keswick," which was called forth by the visit of the association to the lake district.

WE understand that the Hammond Company have started an Electrical Engineering College, in order to provide the thorough scientific and practical training necessary to young men of good education who wish to become electrical engineers. In view of the great developments that lie before electricity in every branch, this college meets a decided want, and its connexion with this successful commercial company will give an opportunity of securing a business training not obtainable at any of the ordinary scientific colleges.

MESSRS. HARPER BROS., of New York, will publish immediately a fourth and enlarged edition of Prof. Simon Newcomb's *Popular Astronomy*, with five maps of stars and 112 wood-cuts.

#### PHILOLOGY NOTES.

WE announced a fortnight ago that Mr. W. R. Morfill, of Oriel College, Oxford, had undertaken to write for Trübner's series of "Simplified Grammars," besides Slavonic Grammars, a Grammar of Modern Greek. This is a mistake, Mr. E. M. Geldart having been entrusted with the preparation of the Modern-Greek Grammar, which is already in the press. Mr. Morfill will confine his collaboration to the writing of Russian, Polish, Cheskian, Servian, and Bulgarian Grammars. Mr. Henry Jenner, of the British Museum, will write for the collection Grammars of the Cymric of Wales, Cornwall,

and Brittany, and of the Gaelic of Scotland, Ireland, and the Isle of Man, in parallel columns. A Hungarian Grammar by Mr. Ign. Singer, of Buda Pesth, is already in the press. The following are also preparing:—An Assyrian Grammar, by Prof. Sayce; a Hebrew Grammar, by Dr. Ginsburg; a Pali Grammar, by Dr. T. W. Rhys Davids; and a Danish Grammar, by Miss Otte. Particulars about Grammars of Roumanian, Finnish, Siamese, Burmese, Japanese and Chinese, Swedish and Icelandic, will be announced very shortly.

AT the Académie des Inscriptions et Belles-Lettres, M. Albert Dumont has been elected a member in the place of de Longpérier, and M. Siméon Luce in the place of Thur ot.

AT a recent meeting of the Académie des Inscriptions, M. Bréal read a paper upon an archaic Greek alphabet which is engraved, by way of decoration, upon an Etruscan vase recently discovered at Formello, near Veii, on an estate belonging to Prince Chigi. It is the most complete Greek alphabet known to exist, approximating more closely than any other to the Phœnician. E is followed by both Vau and Zain, n by both Tzaddi and Koph. As is well known, Vau or F and Koph or K were preserved in the Greek system of numerical notation; while Tzaddi was confounded with Zain, and took the place of the latter as Z (ζ). At the end of the alphabet on this vase come three characters after T; the first has the form of the ordinary χ, the second is φ, the third resembles a χ which is found on some ancient monuments. This last undoubtedly stands for χ, though out of place; what the first of the three represents is not clear. M. Lenormant pointed out certain points of resemblance between this alphabet and that upon another Etruscan vase which came from Cervetri, and is now in the Gregorian museum at Rome.

MESSRS. TRÜBNER AND Co. will shortly publish *The Vazir of Lankurán*, edited by Mr. W. H. D. Haggard (late secretary to the British Legation at Teheran) and Mr. Guy Le Strange. The object of the joint-editors has been to provide a text-book of modern colloquial Persian for the use of students and travellers. They have given a translation, a grammatical introduction, and a vocabulary showing the pronunciation of the words.

M. RUELLE, librarian of Sainte-Geneviève, has received a mission from the French Minister of Public Instruction to visit Venice, with the object of collating certain MSS. there, and in especial a MS. of Damascus of the ninth or tenth century, of which part has never yet been edited.

ERNEST LEROUX has just issued a monograph, by M. J. Loth, upon the Celtic Verb in Old Irish and in the modern dialects.

THE *Revue critique* for April 3 contains an important notice, by M. James Darmesteter, of the recent contributions made by Ferdinand Justi, of St. Petersburg, to our knowledge of the Kurdish language.

#### MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—(Thursday, March 23.) A. W. FRANKS, Esq., V.P., in the Chair.—Mr. R. P. Greg read an elaborate paper on the meaning and origin of the fylfot and awastika. He argued that the two symbols were identical, and, in the first instance, exclusively of early Aryan use and origin; and, whatever their subsequent adaptation may have been, that down to the time about 500 B.C. it was the emblem or symbol of the supreme Aryan god, Dyas or Zeus; and later, of Indra, the rain god in India; of Thor or Donnar, among the early Scandinavians and Teutons; and of Perrun or Perkun among the Slavs. Dyas, originally the "Bright Sky" god, came more especially to mean

the god of both sky and air, and the controller of the rain, wind, and lightning; as in Jupiter Tonans and Jupiter Pluvius. Not improbably the emblem itself, resembling two Z's or Zetas placed crosswise, may have been a holy or mysterious cross, intended also to represent the forked lightning by the addition of feet or spurs; and the author threw out a hint that possibly the letter Z itself of the early Attic Greek alphabet might have in the first instance arisen, as being a letter required by the Greeks better to give or express the earlier sound of d's or t's, as the initial sound of Z in Zeus, and borrowed partly from the emblem itself. Subsequently, in certain cases, the fylfot may have been occasionally employed either as a solar or as a water symbol, and in the latter case may have been not improbably the origin of the Greek-fret or meander pattern. It was later still even adopted by the Christians as a suitable variety of their own cross, and became variously modified geometrically, or used as a charm. In India and China, the swastika was adopted and propagated, doubtless by the Buddhists, as either an auspicious sign or holy emblem. Mr. Greg, in contending for the fylfot being the early emblem of the supreme Aryan sky and air god, drew attention to several suggestive examples from early coins and pottery, as from Bactria, Greece, and Ilion, where the symbol was appropriately placed, as it were, midway between the solar disk (often at the top) and the earth, water, or animals; and in certain cases also—being sometimes in obvious connexion with the bull, as an emblem of Indra or Jove, and with the soma plant or sacred tree, fire altars, and other religious emblems.

### FINE ART.

*The Graphic Arts.* By P. G. Hamerton.  
(Seeley, Jackson & Halliday.)  
(First Notice.)

THIS is a book which is much wanted, and has been excellently done. It is wanted for many reasons. First, because there is no book of the kind. It is a grammar in the same sense as Charles Blanc's *Grammaire du Dessin*, a grammar of one language of many dialects, or rather of many languages of one stock, and no such grammar has been written before. Some books, and some admirable books, exist on one graphic art or another, such, for instance, as Chatto's on Wood Engraving, Harding's on Lead Pencil, Eastlake's on Oil Painting; but some of these are hard to get, some hard to read, and none of them down to date. Secondly, because some arts have widened their range, like oil and water-colour painting; some have been revived, like pastel, silverpoint, and tapestry painting; and at least one, charcoal drawing, has come into existence of recent years. Thirdly, because a book on the graphic arts written in the modern temper of scientific research, analysis, and comparison, just and discriminating, putting them in their proper relations one to another, and showing the value of each, will do much to set straight much loose thinking and ignorant prejudice, besides saving a great deal of trouble to a thousand minds who are at the present moment trying to work out the same results for themselves. It is a book that has never been wanted till now, and could never have been written or adequately illustrated before. It is essentially a book of the time.

It is also written by the right man. Mr. Hamerton, like others, has learnt (as a writer) much from the graphic arts. Of the obligations of certain novelists and historians to them he speaks himself. They have helped such writers to more fully realise the appear-

ances of past times; but to Mr. Hamerton they have been an intellectual training, and have affected his habits of thought and his style of expression. Unless they had done so, it would not have been possible for him to have written this book so well. That the practice of art cultivates the mental powers, especially those of analysis and synthesis, he himself very usefully and properly points out; but the power to translate the knowledge so acquired into words is often denied to artists, as, for instance, Turner, whose course of lectures as Professor of Perspective at the Royal Academy is described in the *Annals of the Fine Arts* for 1819 as "distinguished for its usual want of connexion, bad delivery, and beautiful drawings." On the other hand, the practice of literary composition would not suffice to make a man competent to write such a book as this, however carefully he had got up his materials, without practical experience as an artist. Not only are the modes of expression of the two arts different, but the modes of thinking; and it is only Mr. Hamerton's singular combination of graphic and literary faculty that has enabled him to write a book which will be a true interpreter between artists and the public. He can think not only in words, but in form and line and colour; and in materials also—in pigment and lead pencil, in charcoal and ink—and the different processes of his thoughts as an artist are visible in the truly "graphic" character of his sentences. The merits of his style may be well expressed in terms applicable to drawing. One of his best chapters is devoted to the difference between useful and aesthetic drawing. There is also a distinction to be drawn between useful and aesthetic writing. In criticism both are right on occasion, but one of the errors of many modern writers on art is that the distinction is not clearly appreciated. One writes poetry where clear statement is wanted; another gives a dry and often ignorant disquisition on *technique* where a little eloquent description would be far more serviceable to his readers. Into neither of these faults does Mr. Hamerton ever fall. He can be eloquent or simply lucid, as occasion calls. He adjusts his means exactly to the end required. We all know from other books of his that he can sketch delightfully with the pen as with the needle; but when, as in this book, his design is more serious and requires finish, he can place his sentences with the same deliberation as that with which an engraver lays his lines. It may be said that his shades are never opaque nor his lights flimsy, that he knows exactly where to place the firm touch or the spot of colour, and can make the commonest subject interesting by skilful treatment. It would be easy to continue the analogy, but space is as stern a master of one sort of composition as of the other, and we will only record in painters' terms one more merit of his—viz., his "sure process" of criticism.

It is evident that the School of Censure as compared with the School of Enquiry—the names of these two schools of art criticism are an invention of Mr. Hamerton's—has the defect that it does not allow for any alteration of opinion. It is difficult to sustain faith in oracles who publish second and third editions

of their utterances, greatly modified, but equally positive as the first. Oracles, moreover, are nothing unless striking and original; and the number of dogmas, even in art, is very limited, so that a critic of censure who wishes to maintain his public vantage is reduced to repetition if he does not resort to the dangerous expedient of variation. From these, as from many other defects which need not be mentioned, the School of Enquiry is free. "In this school," writes Mr. Hamerton, "the pride of the critic, the pre-eminence and success, are not to lead the fashion and influence the market, but simply to throw a little more light upon the true nature of the work that is done." This is the "sure process" which Mr. Hamerton follows, and which we heartily recommend to the notice of all critics, whether of art or letters.

It is not only as a critic, however, that Mr. Hamerton comes before us in this volume, but also as a teacher and exponent; and there can at least be no doubt that the temper just expressed is the proper one in which to execute such a serious and deliberate task as a treatise on the "graphic arts." That an Englishman should have been the first to do it is no small cause for congratulation, for it demands a union of qualities which are rare in one man. Some of these we have already mentioned; but one of the most important is a strict impartiality. This is one of the arguments against the practice of art by critics, who are likely to be biased in favour of the particular school they affect or the material they use. They are liable to become in a small degree specialists; the danger is more than usually great in the case of a man like Mr. Hamerton, who has distinctly an art of his choice—viz., etching—which he has not only practised but championed. Those who take in the *Portfolio*, or who have read the first chapter of *Etching and Etchers* (in which he compares the properties of etching with those of other arts) or his *Life of Turner*, will know that he has long made a study of all modes of graphic expression, and has practised many of them. Nevertheless, it is remarkable that one man should write so sympathetically of all; and much of Mr. Hamerton's dedication to Mr. Robert Browning, in which he pronounces a well-deserved eulogium on the interest the poet has taken in the works of others, may be applied with justice to himself.

Few readers need to be told that Mr. Hamerton writes with unusual ease and finish. This is partly due to two causes. He knows what he is writing about, and never, like many writers of the present day, attempts to express his meaning while it is still obscure (or obscurely formulated) to himself. He gives us the clear result of cogitation, without the confused process of it. He thinks "out" before he writes, and, though master of his subject, takes time to choose the simplest and best words for expounding it. In *The Graphic Arts* the sense of literary expression is not more apparent than that of literary design; though it is composed of numerous chapters on very different subjects, the book is a unit. In the Preface and the first chapter, on the "Importance of Material Conditions in the Graphic Arts," he expresses general ideas, of which the rest of the book may be



said to be the development and proof in detail. Here are one or two passages which will, as far as such short extracts can, explain the aim and attest the value of the work as a whole.

"In the graphic arts you cannot get rid of matter, every drawing is in a substance and on a substance. Every substance used in drawing has its own special and peculiar relations, both to nature and the human mind."

"There is a prevalent idea that the study of material conditions is uninteresting—a dull study not fit to occupy the attention of highly cultivated persons. This idea comes from our curiously unsubstantial education. The training of a gentleman has been so much confined to words and mathematical abstractions that he has seldom learned to know the intimate charm which dwells in substances perfectly adapted to human purposes. There is a charm in things, in the mere varieties of matter, which affects our feelings with an exquisite sense of pleasurable satisfaction when we thoroughly understand the relation of these substances to the conceptions and creations of the mind."

"There is an absolute value in each of the graphic arts quite independent of its relative value with regard to the temporary state of public opinion. The two questions about each of these arts are, 'Can it interpret nature?' and 'Can it express human thought and emotion?' The answer to these questions in every case is 'Yes; within certain limits fixed by the nature of the material and the process.' And then comes the further question, 'What are those limits?' to which this volume shall be as complete an answer as I can make it."

COSMO MONKHOUSE.

#### EGYPTIAN JOTTINGS.

THE new rooms just added to the Boolak Museum are now finished, all but painting and decorating; and next winter's travellers will not only find the lately discovered mummies royally installed, but will see the whole collection arranged to greater advantage than heretofore. Even with this additional space, however, the building is still far too small to accommodate the stores of objects which continue year by year to accumulate in the warehouses at the back, into which no sight-seer ever penetrates. With a view to disembarassing Boolak of some of these superfluous riches, and of exhibiting objects connected with the Greek period of Egyptian art, Prof. Maspero has obtained the sanction of the Government for the foundation of a Museum of Antiquities at Alexandria. In the meanwhile, the old house in the museum garden at Boolak, where Mariette lived and laboured for so many years, and where at last he died, is falling fast to ruin; and his successor has no resource but to live in his steamer on the river, where the mosquitoes most do congregate.

Prof. Maspero's winter campaign has resulted in various discoveries of considerable interest. He has inspected many little-visited and almost unexplored localities on both sides of the river between Meydoo and Assouan; finding at one spot a group of tombs of the Vth Dynasty; at another, a necropolis of the Middle Empire; and, at another, a temple of the time of Vespsian. The pylon of Horemheb at Karnak has been cleared down to the ground; and some interesting inscriptions have been copied from the tombs of Hieraconpolis, better known as Kom-el-Ahmar. The famous hiding-place at Dayr-el-Bahari has also yielded a further treasure in the shape of three hieratic inscriptions relating to the entombment therein of Pinotem II. and Princess Nasikhonsu, all of which will, in due time, be published by Prof. Maspero. Last, not least, he has found several new sepulchral excavations at Thebes, including two royal tombs.

Meanwhile, the great pyramid fields continue to occupy a large share of Prof. Maspero's attention; and, although the work at Meydoo has been suspended since February, two or three gangs of fellahs are employed at the present moment in clearing the sand from other scattered pyramids in various parts of that far-reaching district preparatory to further attempts towards the elucidation of the remote and obscure history of the ancient empire. Many of these pyramids, which show only as small and insignificant heaps of ruined masonry above the sand, prove, when excavated, to be of considerable size and fine workmanship, and only look small because the original level is low and the accumulation of sand enormous. The freshness and beauty of the *revêtement* of those buried pyramids, when laid bare, is said to be quite astonishing.

If Prof. Maspero carries into effect his intention of exploring the whole pyramid field of the ancient empire from Abou Roasch to the Fayoom, he may probably discover some entirely hidden pyramids in addition to the seventy catalogued by Lepsius.

M. Naville, who has wintered this year in Egypt, has also been actively at work, partly in continuation of his great *variorum* edition of the *Ritual*, and partly in other fields of Egyptology. At Karnak, by permission of Prof. Maspero, he has made an excavation resulting in the discovery of a long and important historical inscription of Pinotem III., and at the Boolak Museum he has transcribed the extracts from the *Ritual* which are written in marking ink upon the outer shrouds of Thothmes III.

AMELIA B. EDWARDS.

#### CORRESPONDENCE.

##### "THE SO-CALLED VENUS OF MELOS."

Domeodossola: April 1, 1892.

An article with the above heading, by Mr. J. W. Stillman, in the November number of the *Century Magazine*, has attracted considerable attention both in England and America, on account chiefly of the novelty of the views expressed in it.

Without entering into any critical examination of Mr. Stillman's article, or pointing out the numerous mistakes that disfigure it, I may perhaps be doing a service by setting its two main positions in their true light. These positions are—first, that the statue in question represents a Nike (Victory), and not an Aphrodite at all; and, second, that it is the original Nike that once occupied the beautiful little Ionic temple that still stands on the bastion to the right of the Propylæa at Athens.

1. We must set out by distinguishing between Nike proper, the daughter of Styx, who is always winged, and Athenâ Nike, or Nike Athenâ, who is always *apteros*, or unwinged. (A scholion to Aristoph. *Aves*, 574, says that both Nike and Eros were anciently figured without wings. This may be true; but there is no known example of a wingless Nike proper.) The former is a distinct divinity, the daughter of Styx, with her own form and attributes, and is very frequently the companion of Athena; the latter is Athena herself under a particular aspect (*ἡ μόνη μὲν ἀπύκτων θεῶν ὁμοίως δὲ παρὼν οὐκ ἐπ'ἀνθρώπους τῆς Νίκης ἐστὶν ἀλλ' ὁμόνυμος*: Ael. Aristid., *Athens*, p. 26), or, as Mr. Stillman puts it, "rather an attribute or variation of Athena than a distinct goddess." She was no more identical with Nike than Athenâ Hygieia was identical with Hygieia the daughter of Asklepios. It follows that "the so-called Venus of Melos," if it be a Nike at all, must be an Athenâ Nike or variation of Athenâ. But to this there are two fatal objections—first, the features of the statue in question have not the remotest resemblance to those of Athena in any of her known aspects; and, secondly, the

absence of drapery on the upper part of the body is absolutely at variance with the known characteristics of Athenâ, whether as Nike or otherwise. If, in opposition to this, it should be urged that, in representing Athenâ as Nike, an artist might feel obliged to leave her partially undraped, we reply that this argument has no force, unless it can be shown that partial nudity was a standing characteristic of Nike. Now this is so far from being the case that the very opposite is true. There is no known example of a partially undraped Victory, winged or wingless, from any period near that to which Mr. Stillman would assign the Melian statue. He himself does not produce a single example to the contrary. The Nikes of the Parthenon, the Nike of Paionios, the Nikes (misnamed Naiads) from Xanthos, the Nikes of the Balustrade of the Temple of the Wingless Victory, the Nike of the Pergamon marbles, the Nike of Brescia, are all completely draped. It follows that there is nothing in favour of, and much at variance with, the assumption that the "so-called Venus" is a Nike.

2. If the Melian statue is not a Nike, of course it is not the Nike *Apteros* of the Athenian Akropolis. But it may not be amiss to show that, even if it were proved to be a Nike, we should still be certain that it was not the Nike in question, and, in doing so, to make evident how frail is the ground upon which Mr. Stillman rears his argument. He tells us that "when Pausanias visited Athens the Nike *Apteros* was gone." What grounds Mr. Stillman may have for this unqualified assertion we cannot say, but it is most certainly incorrect. It is true that Pausanias, in describing the Athenian Akropolis, does not mention the Nike *Apteros*; but he does mention her temple, without hinting that the statue had been removed from it (i. 22, 4). Now, since Pausanias is in the habit of noting the absence of statues which he expected to find in temples, the natural presumption is that the statue was still there. This presumption, moreover, is raised to a certainty by two passages in Pausanias which Mr. Stillman appears to have overlooked. In his description of the Altis at Olympia, Pausanias says:—

"Near the larger offerings of Mikythos . . . there stands a statue of Athenâ, with helmet and aegis. It is the work of Nikodamos the Maenalian, and an offering of the Eleians. And near the Athenâ there stands a Nike. This was an offering of the Mantineians; but the inscription does not inform us after what war it was dedicated. Kalamis is said to have made it without wings, in imitation of the wooden statue (*xoanon*) of the so-called Wingless Nike at Athens" (v. 26, 6).

Again, in his account of Sparta, after mentioning the Temple of Hippodamias, he says:—

"Opposite the temple there is a chained Enyalios, an ancient statue. The Lakædalmonians have the same notion about this statue that the Athenians entertain in regard to the so-called Wingless Nike. The former think that Enyalios will never abandon them, because he is bound with fetters; the latter that Nike will always remain with them, because she has no wings. In this way and with this notion these cities set up these wooden statues" (iii. 15, 7).

From these passages three things are plain: first, that the Wingless Nike of the Akropolis was as ancient, at least, as the time of Kalamis, therefore pre-Pheidian; second, that its material was wood; and, third, that it was still in existence and *in situ* towards the end of the second century of our era. (Pausanias did not live "in the century after Christ," as Mr. Stillman asserts (p. 100), but in the second half of the second century.) It is altogether inconceivable that, in stating the reason why the Athenians made their Nike wingless—viz., that she might never leave them—Pausanias should have omitted to note that the

statue had left, if, indeed, it had really done so. It follows directly that the Melian statue is not the Nike of the Akropolis. Since, moreover, we have seen that there is no reason for considering it a Nike at all, we may go on calling it an Aphrodite or Venus until we have stronger reasons than those adduced by Mr. Stillman for assuming the contrary. It follows, further, that Mr. Stillman's proposed restoration, which is that of Kossos (who had a marble restoration in the Vienna Exhibition of 1873) and several German archaeologists, is inadmissible.

THOMAS DAVIDSON.

#### ARCHAEOLOGICAL NOTES ON THE TERRA D'OTRANTO.

##### IV.

##### PREHISTORIC ANTIQUITIES.

SIG. FIGORINI's *Bullettino di Paleontologia* published in 1879 a short notice by Sig. Giustiniano Nicolucci on prehistoric antiquities discovered in the province of Lecce. The author very properly assigns the foremost place to the collection of flint implements and weapons, comprising more than 6,000 pieces, formed by Sig. de Simone, which I visited at his villa near Lecce. It contains only arrow-heads, of widely differing shapes (the peasants of the province call them *lingue di trenu*), javelin- and lance-heads (one, for instance, of simply marvellous workmanship, is 11 centimètres in length) finely cut with extreme care, augers and knives of various sizes. They are often found, and of large dimensions, on the territory of Tarentum, on the shores of the Mare Piccolo. Objects of polished stone, hatchets or hammers, are wholly unrepresented in this collection; and, as a matter of fact, they are extremely rare in the Terra d'Otranto. At the most, it is impossible to mention more than six well-authenticated cases of the discovery of such antiquities. The archaeological museum at Lecce, for instance, possesses a fine polished axe of diorite, which was found in the country. In the natural history museum of the same town are preserved the objects obtained from the prehistoric stations of the Stone Age, explored by Sig. Botti in the Grotta del Diavolo and the Grotta Portinara, at the Capo di Leuca. The association of coarse earthenware and of terra-cotta whorls with weapons of stone simply cut and not polished, and with implements of bone and horn, imparts a character of originality to these relics of the Troglodytes who dwelt in the caverns of the Iapygian promontory. The Grotta Portinara, which afterwards became, as I have before mentioned, a sacred place in historical times, served as a place of burial, as well as a dwelling-place in the prehistoric period. In addition to other bones, it has yielded a complete human skeleton in a good state of preservation.

Discoveries of characteristic implements of the so-called civilisation of the Bronze Age, especially of hatchets, celts, and the type of axe with double socket to which the name of *Paalstab* has been given in German, are of very frequent occurrence in this province. In 1872 a collection of these objects, a cubic yard in size, was unearthed in the commune of Avetrana. Unfortunately, it was dispersed before it could be submitted to an adequate scientific investigation, and the majority of the pieces composing it were melted down. Sig. O. Pisanisi, on whose estate the treasure was found, was only able to save some thirty articles, which are now in his possession at Manduria. These are hatchets of the three types above mentioned, wedges, chisels, lance-heads, and small reaping-hooks. It should be noticed, as an exceptionally rare circumstance, that out of the whole number two of the hatchets, the metal of which has been analysed, are of pure copper, and not of bronze with an alloy of tin.

In ancient times discoveries of this kind were so common, and the origin of bronze instruments belonging to types long since disused so completely forgotten, that they gave rise to a legend which Athenæus (xii. 24) has preserved for us. It was said that the Iapygians, who originally came from Crete, rapidly forgot, amid the wealth of their new home, the unsophisticated manners and wise laws of the land from which they came. They fell into the extremest refinements of luxury and effeminacy, and reached such a height of impiety that they made their houses more beautiful than their temples, and their princes tore down from their sanctuaries the images of the gods in order to secure divine honours for themselves.

"But this impiety was punished with an ever-memorable chastisement, for they were overwhelmed with darts of fire and bronze sent forth from heaven (*ἐξ οὐρανοῦ βαλλόμενοι πυρὶ καὶ χαλκῷ*). The forged bronzes which armed these heavenly darts (*κεχαλκευμένα ἐξ οὐρανοῦ βελῶν*) are still picked up and are still to be seen."

Athenæus adds that, in memory of this catastrophe, their descendants adopted the custom of wearing garments of a sombre hue, as if in token of mourning, and that, since that time, great distress had succeeded their ancient prosperity.

##### TERRA-COTTAS.

The terra-cotta *figurines* representing protecting deities of the cycle of Démêter, Persephone, and Dionysos—symbolical animals or fruits—are scarcely ever wanting in the ancient tombs of the Terra d'Otranto. Specimens are to be seen in all the private collections of the province; and the Lecce museum possesses a very numerous series, which is as yet neither classified nor, as regards the larger portion, exhibited, for want of suitable rooms for the purpose.

It is a remarkable fact that, despite the neighbourhood of Tarentum, its extensive trade with the native populations, and the preponderant influence which it exercised, these terra-cottas by no means present the characteristics of Tarentine manufacture. They deviate distinctly from the Tarentine type, and approximate more closely to the products of the factories of Apulia. Even at Oria and Manduria, which are only a few leagues distant from Tarentum, this difference is as marked as at places more remote, such as those situated close to the Apulian frontier. I have seen no terra-cotta of unmistakably Tarentine origin among the results of excavation on the soil of the Messapian and Iapygian district, with the exception of those fine *antefixa* of whitish earth, well designed and skilfully modelled, which were produced in great numbers by the potters of Tarentum after five or, at most, six unvarying types. These *antefixa* were exported over a vast extent of territory; large supplies of them were despatched in another direction to Metapontum and beyond. One of the commonest types is that representing a female head decked with the lion-skin—doubtless an Omphalê. The Duc de Luynes brought back a specimen from his excavations at Metapontum. In 1880 I was able to place side by side with his, in the collections of the Cabinet of Medals at the Bibliothèque nationale in Paris, a second specimen, evidently from the same mould, which was found at Tarentum itself. Last year I saw others at Brindisi, Lecce, and Fasano, which were found at Brontesio, Rudiae, and Gnathia.

But nowhere in these regions has anything been discovered similar to the votive terra-cottas of Tarentum, a store of which has been found in the recent excavations at Metapontum near the temple of Masseria di Sansone, to which they were transported in large quantities. Nor has anything been unearthed presenting even a distant resemblance to those exquisite figures

of Eros which are worthy to compare with the most delicate and graceful statuettes of Tanagra, and specimens of which have only this year been turning up on a single spot in the necropolis of Tarentum.

Among the terra-cottas in the Lecce museum dug out of the ancient tombs of Rugge, the most important, in respect of its size and the strange character of the figure represented on it, is one which I will endeavour to describe, and which introduces us to a clearly non-Hellenic divinity of a type which must be related to the conceptions of the mythology peculiar to the natives, and with regard to which we are as yet in possession of no certain information. The figure is about a foot high, and is in reality only a kind of *alto-relievo* stamped in a mould, for it has no back. It represents a goddess, with a matronly aspect, seated on a high-backed throne with lion's feet. Her head is veiled and surmounted with a lofty *stephanos*, decorated with egg-shaped, or rather blossom-shaped, ornaments. Her long hair falls in great waves, spreading over her shoulders and along the back of her seat. Her hands are resting on her knees. Her dress is a tunic reaching to the ankles, and opening in front so as to leave the breasts exposed. She is clearly a chthonian goddess of universal fertility, a kind of Ops or Bona Dea. The head of this figure was moulded on that of a Démêter or a Hellenic Gaia, grand and severe in style and magnificent in character. The body, in which the native modeller had no prototype of the same kind to guide him, and clearly followed his own inspirations, is singularly inferior both in point of style and of execution.

FRANÇOIS LENORMANT.

##### OBITUARY.

THE *Intelligenzblatt* of Bern records the death of the painter Albert Walch in that city. Walch belonged to an Augsburg family which has done service to art in various branches for many generations. His father, Johann Walch, was a glass-painter of some repute, who died in 1841. Albert Walch was born in 1815, and studied at Munich under Cornelius, but afterwards lived in Rome. The siege of Rome by the French in 1849 drove away many of the artists, and Walch among others, who, after a short stay in Germany, settled finally at Bern, where he obtained local celebrity, first as a portrait painter in oil, and afterwards for his *genre* compositions in water-colour and his designs for many branches of art-workmanship and decoration. His devotion to the severe ideals of the antique, and to the school of Cornelius, may be traced in all his work.

##### NOTES ON ART AND ARCHAEOLOGY.

MR. G. H. BOUGHTON, A.R.A., has finished several pictures for the coming exhibitions remarkable for their fresh inspiration from real life. Three of them are scenes in Holland. One represents groups of women weeding a quay in one of those dead cities of the Zuyder Zee of which M. Henri Havard has written so pleasantly. In the distance, a spit of land stretches out into the cool, gray waters, and on its narrowing banks red-tiled cottage and feathery willow stand out against the quiet sky. The clouds, the sea, the moist air, are all as Dutch, and delightful, as the maidens with close head-dresses, short petticoats, and wooden shoes who are kneeling on the bright green grass. They and the grass, and the rich purple red of the stones which have already been cleared, give life and warmth to the foreground. In unity of impression this picture seems the best of the three Dutch scenes from Dutch life, and also in general harmony of colour; but another of them has a group of girls



carrying cabbages, red and green, which for subtle and beautiful play of delightful tints the artist has never equalled. The third is remarkable for the bold, free attitude of a girl who, with her arms behind her, is standing chatting on the shore. In a portrait of a lady walking in a favourite part of her own estate in Scotland, Mr. Boughton has made a charming innovation on this branch of art. The landscape is not only a very beautiful one, and painted with the same strength as the figure, but it is more than a background—not a foil, but a decoration; not a servant, but a friend. A single figure of a Frisian girl, with skates, completes the year's harvest, which shows great advance in technical skill, as well as much freshness of impulse and fertility of design.

MR. CARL HAAG has completed for the forthcoming exhibition of the Royal Society of Painters in Water-Colours five drawings of Oriental subjects, one or two of which are remarkable studies of character, and all display that ripe understanding of his theme and that proficiency in brilliant yet sober painting which help to give to Mr. Haag the position he now holds among painters of Eastern subjects.

MR. JULIAN LEVEROTTI has just finished a noteworthy bust, shortly to be exhibited. The subject is Mrs. John Bennett, a lady still youthful, and whose portrait is rendered by the artist with dignity and refinement. The work shows many features of interest.

PROF. ADOLF MENZEL'S contribution to the exhibition of the Royal Society of Painters in Water-Colours will be a picture in *gouache* entitled "The Head of a Knight."

M. BRACQUEMOND'S etching of "Le vieux Coq," which won the *medaille d'honneur* for engraving at the last Paris Salon, has now been published in England by Messrs. Dowdeswell, of Bond Street. We have already called attention to the peculiar merits of this plate in its early states. For the use of pure line to express local colour and texture, it is most remarkable. The structure and sheen of the darker feathers, the fleshy consistency of the comb, the horniness of beak and talon, are marvellously "got." The insistence on such qualities is, of course, incompatible with full *chiaroscuro*; but the modelling of the figure is assisted by that fine appreciation of the value of local markings in the suggestion of shape which is one of the characteristics of Japanese art; and "Le vieux Coq" is a veritable piece of "sculpture by incision," as old John Landseer defined engraving.

THERE can be no reasonable ground for taking exception to the course of the recent debate in the House of Commons on the subject of the claims of the provincial museums; the general feeling of those instructed in the matter is doubtless that which found expression in Parliament—that the most precious art possessions of the country are lodged in London, and must there remain, not so much for the benefit of Londoners, as for that of all the world, which visits London. At the same time, a remark made by one honourable member who seemed dissatisfied with things as they are might be made of service, not so much through the action of Parliament or of the central authorities, as through the independent initiative of certain great provincial towns. It would be an excellent encouragement to high-class artwork, not if every provincial town famous for one kind of production received from Government a permanent collection of what was most precious in that order of production, but if every such provincial town bestirred itself to secure, as opportunity offered, the best of the most ancient specimens of that production coming into the market. Birmingham is the seat of

goldsmith's work nowadays, it is said, and that it does not possess a fine collection of old goldsmith's work has been adduced as an instance of provincial hardship; but Birmingham, enormously populous and exceedingly rich—very enterprising, too, in its provision of library and institute—might easily set aside a sum of money for the gradual accumulation of all available treasures of goldsmith's design and execution. A like plan for other art industries might well be adopted in towns famous for these, and thus a provincial museum, instead of entertaining as its ideal the imitation of a metropolitan show, might gain an individuality and a peculiar interest.

WE are able to announce two foreign print sales of great importance; one of them, indeed, will be one of those notable events that occur but rarely. M. de Vreeswijk, an architect of Utrecht, long known as a collector, will dispose of his collection of rare engravings of many schools. The sale will take place at Amsterdam, on May 3 and 4, and will be conducted by Mr. Frederick Muller. But this, though it will be an interesting occasion, is the less important of the two sales. Mr. Muller also has charge of the earlier one, which will occur on May 2, and will consist of the duplicates of the Amsterdam Museum. The sale of duplicates from a national collection is not so difficult a matter—is not so fenced about with formalities—abroad as it is in England. Yet even abroad, though the obstacles are less considerable, the event rarely occurs. The Amsterdam Museum is particularly rich in duplicates, and the sale will allow the collection to be enlarged in directions in which it has not yet extended, and this is, indeed, the object of the auction. The "Cabinet d'Estampes d'Amsterdam" dates, in some sort, from the first half of the seventeenth century. That is to say, the earliest contributions to what afterwards became the collection of William the Fifth date from that time. The collection of William the Fifth constitutes the present cabinet. It was subsequently enriched by the Bonaparte who sat on the throne of Holland, this monarch purchasing the entire cabinet of Baron de Leyde de Warmond. This purchase, though generous, may have been in some sort unnecessary, since so great a proportion of what was then acquired was work already represented by excellent impressions. Hence, we understand, the present sale of duplicates, which include examples of German little masters, of masters of the Dutch school—Rembrandt, of course, chief of them; of Sir Anthony Vanduyke, of Albert Dürer, of prints after Rubens, who was so fortunate in his interpreters with the burin. Nor does this exhaust the list.

MR. REGINALD STUART POOLE will give a course of three lectures in the Parish Room, Kensington Vicarage, on "Excavations in Egypt: What they have Produced, and Why they should be Continued." The dates fixed are May 4, 11, and 19, at 5 p.m. Special reference will be made to the scheme for investigating the sites of Goshen and Naukratis.

THE controversy about the condition of some of the sculptures in the Cesnola collection at New York has broken out afresh. Mr. Duncan Savage, assistant to Gen. di Cesnola in the Metropolitan Museum, has resigned his post, and published a pamphlet entitled "Transformations and Migrations of Certain Statues in the Cesnola Collection." In this he gives a list of the number of objects which he asserts that he has tested and found to be false.

PROF. WILLIAM W. GOODWIN, of Harvard, has accepted the post of director of the school which the Archaeological Institute of America intend to found at Athens. Nine colleges have already agreed to take part in its foundation. Prof. Goodwin, who proposes to start for Greece

in July, will continue to receive the salary of his chair.

A DÜRER CLUB has been founded at Brooklyn, U.S., somewhat after the example of our own Hogarth Club, for the encouragement of art by the reading of essays and the exhibition of works by its members.

M. DU SOMMERARD has been elected a member of the Académie des Beaux-Arts, in the place of the late Charles Blanc, by a majority of three votes over M. Heuzey.

AT the last meeting of the Société académique indo-chinoise, the president, the Marquis de Croisier, communicated the results of the archaeological mission to Cambodia of M. Delaporte, lieutenant in the French Navy, who has just returned to France. He started from Marseilles last October, and was compelled by fever to abandon the work in January, leaving three Europeans behind out of the original party of six. He has brought back with him about 300 photographs, forty rubbings, and a few pieces of sculpture. The principal scene of his investigations was among the ruins of Angkor; and the most important result is to prove that Brahmanism had prevailed there at some period. Many of the temples are adorned with bas-reliefs showing scenes from the *Rāmāyana*; and the *linga*, or emblem of Siva, is also found. Only recently we reported that M. Aymonier had brought back some inscriptions in good Sanskrit from the same region. The importance of these discoveries upon the early history of India cannot be overrated.

ON March 29, the jury of painters who form the "hanging committee" of the Salon constituted its bureau. M. Bonnat was elected president, MM. Cabanel and Bussion vice-presidents, MM. Humbert and de Vuillefroy secretaries. The total number of pictures sent in is 7,063, of which only 2,500 can be accepted.

COMM. DEMETRIO SALAZARO, vice-director of the national museum at Naples, and author of *Studi sui Monumenti della Italia meridionale*, is now publishing an equally important work upon Roman art in the Middle Ages, illustrated with reproductions by chromo-lithography of mosaics and oil-paintings, dating from the eleventh century onwards, and with photographs of buildings, &c.

THE brothers Edmond and Jules de Goncourt have issued (Paris: Charpentier) the second series of their *Art du XVIII<sup>me</sup> Siècle*, which treats of Greuze, the Saint-Aubins, Gravelot, and Cochin.

LEOPOLD FLAMENG contributes a very masterly and highly finished etching to the April number (a very good one) of the *Art Journal*. It is after a painting by Mme. Virginie Demont-Breton. It represents a fisherwoman who has bathed her two children, and is carrying them back over small rocks cropping out of the pools on the beach. The poise of the woman's figure, as, with one naked child in each arm, she steps from one bit of rock to another, is admirable, and not less so the contrast between the helpless, chubby children and their strong, thin mother. The modelling of the soft, round limbs of the children could scarcely be beaten by the burin. Mr. Aitchison contributes a very interesting article on colour as applied to architecture.

THE *Zeitschrift für bildende Kunst* for the 23rd ult. contains an etching by Woernle after a painting by Wereschagin, the Russian painter, representing Skobelev in the Schipka galloping with his suite past his troops drawn up in line immediately after the Battle of Schakna. The ability of Wereschagin as an artist is not less remarkable from the malformation of his right hand and the number of accidents which have happened to it. The forefinger was severely

injured by a bite from a pet leopard, the second finger has been shot through, and he has a cartilaginous mass in the palm like the pad of a bear's paw.

### THE STAGE.

THE latter part of Lent has, in the theatrical world, been even duller than it is wont to be, and now at Easter there is, perhaps, only one new piece deserving of much notice. That is the piece at the Court Theatre called "The Parvenu," and written by Mr. G. W. Godfrey. Mr. Godfrey, if he is hardly yet a popular author, is by no means an untied hand. We owe to him, among other work of good quality, the play of "Queen Mab," in which the lady who is now our leading English actress made a distinct mark several years ago at the Haymarket. In Mr. Godfrey's new play at the Court Theatre such aid as Mrs. Kendal alone can afford has to be dispensed with. There is no heroine of passion or marked character—no one to demand the services of an actress who may be called great. But there is a sentimental heroine and a comic heroine; and Miss Marion Terry represents sufficiently well the one and Miss Lottie Venne, with an almost superfluous display of energy, represents the other. The audience is pleased with them. But it is neither to the characters of his heroines nor to the skill of their representatives that the author of "The Parvenu" owes the success which we believe his play will obtain. It is a robust play; frankly enough conventional in some of the leading lines of its construction, as in the opposition of the *bourgeois* to the aristocrat, but individual and fresh as regards much of its treatment, healthy, sagacious, even witty in dialogue. Moreover, the love scenes and that which follows upon the love scenes of the piece are written with vigour; the expression of feeling has the true ring about it; the dialogue, while never being lax, is yet not too resolutely and continuously smart—scenes that are passionate, or almost passionate, are treated with dignity. The characterisation is interesting. It is, of course, too much to demand of a playwright, as it is also too much to demand of a novelist, that every character presented shall be fresh as well as true. No dramatist could respond to a request so exacting—the affairs of life and the affairs of the stage have often to be conducted by persons who are at least typical, who can make no claim to be new. But of the personages whom Mr. Godfrey presents, a fair proportion are individual, and a fair proportion interesting. The self-seeking Sir Fulke and Lady Pettigrew do something to atone for their unworthiness by their provision of literary entertainment. The newly successful man, represented by Mr. Anson, is capable of abnegation as well as of vulgarity; and either Mr. Charles Tracy is amusing, and welcome for his own sake in the play, or else Mr. Clayton makes him so. Sir Fulke and Lady Pettigrew are played by Mr. Kemble and Miss Sophie Larkin. Mr. Kemble is a good actor—in a part that suits him he is a very good actor, and the public is beginning to find it out. Miss Larkin is a true comedian, who has cultivated to the utmost the gifts of Nature, and who can be profoundly disagreeable with perfect self-contentment, cheerfully venomous, and maliciously epigrammatic. Indeed, there is only Mrs. Bancroft who equals—nobody excels—this lady in the measure of humorous bitterness that can be compressed into a phrase. Miss Lottie Venne's delivery of acidulated dialogue is likewise apt to be pointed; but in "The Parvenu" the dialogue that Miss Venne has to deliver is wholly good tempered, and Miss Venne accordingly waxes boisterous where she fails to be witty. "The Parvenu" is an English piece. There is nothing new at

the theatre; nothing wholly underived; but we mean that "The Parvenu" is English and original in the sense in which the last Court piece—Mr. Burnand's "Manager"—could not, and did not, pretend to be. It will, therefore, not be open to "The Manager's" misfortune—that of having to be withdrawn in consequence of difficulties with a French writer at a moment when its English adapter had made it least imitative and had made it most successful.

If the Alhambra Theatre is not precisely the chosen home of intellectual entertainment, it is a house in which brilliant *spectacle* is best studied, in which scenery is most gorgeous, and in which ballets best crowd the stage. Its character in this respect is maintained to the full by the Easter playbill, in which the one place is assigned to "Babil and Bijou," a production that won for Mr. Boucicault, in old days, little honour; but, we will hope, a fair compensation in hard cash. "Babil and Bijou" was, in truth, out of place where Mr. Boucicault somewhat cynically produced it, but it is no doubt the right thing where it is now to be seen.

### MUSIC.

*The Genesis of Harmony.* By Hugh Carleton. (Augener.)

MR. H. CARLETON has written a book that cannot fail to interest all who study the laws which govern musical composition. Since the time of Rameau, attempts have been made to place the theory of music on some sort of philosophical basis. The great chord supplied by nature has served as a foundation-stone, but the various modes of selecting and arranging the series of harmonics or overtones have given rise to many and conflicting systems. Mr. Carleton dislikes arbitrary, or what is called "natural selection," and prefers implicit acceptance of what nature has supplied to us. He takes two monochords (tuned as dominant and tonic), connects by lines the nodes of each, thus showing what he terms "the cadential procession of overtones from the dominant to the tonic monochord." The fourth and fifth nodes of dominant string are connected with the third and fourth nodes respectively of tonic string—i.e., taking G as dominant and C as tonic, b is joined to c, and d to e. Then the sixth node of dominant is joined to the fourth of tonic—i.e., f to e. The f he terms *bemol*; hitherto this note has been considered "out of tune," and another f used as the sub-dominant or fourth degree of the scale. (*Bemol* is to fa as 63 to 64.) According to the author, *bemol* is too flat to take the place of sub-dominant in the ascending scale, but is in tune as a note of the descending scale, and, as he asserts, in practical use. This "frank acceptance" of the despised overtone seems just, thoroughly logical, and likely to lead to practical results. In the course of the treatise he shows how this "unselected note" affects the nature and naming of intervals, plays an important part in the harmonisation of the scale, and helps to explain the upward resolution of the lowest note in the chord of the great sixth. To return to the nodes and notes: b, c, d, e, and *bemol* form a pentachord containing an ascending and descending tetrachord. The pentachord, says the author, "is the master-key to the science of music," and from it he deduces the heptachordal and octochordal scales. The connected nodes, forming a series of "bichordal" cadences, determine their structure and harmonies. Mr. Carleton reminds us that the octochord in use is highly artificial, and that it is no scale of nature. His object is, therefore, to show how the different series of notes have been obtained artificially from the pentachord, "within the

limits of which alone safe theorising is to be found." His mode of reasoning is ingenious, but, like the octochord itself, somewhat artificial. We quite agree with him in what he says of the minor scale—that it is abnormal, and has no existence in nature. The octochordal scale is of great antiquity, is used in various forms by all nations, and, though it may be possible to trace it by evolution from the pentachord and its component tetrachords, it forms the basis of modern tonality, and is necessary as a point of departure to explain modern harmonies and modulations. The pentachord may, on the one hand, be more natural than the octochord, but the latter is, perhaps on account of its very faults and imperfections, more governable and of greater service.

Mr. Carleton is dissatisfied with the analysis hitherto given of the chord of the augmented sixth. He dislikes the desperate expedient of "double roots," but his mode of explanation appears to us only a double root in disguise. He meets the difficulty of the twofold relation in the following manner:—In the chord a *flat*, c, f *sharp*, we could have G as root of minor ninth (a *flat*) or D as root of major third (f *sharp*). But we cannot connect f *sharp* with prime G, or a *flat* with prime D. We may take either as root, but if we choose G we must say f *sharp* is "a passing note advanced by courtesy to the rank of a substantial note;" if we choose D the a *flat* must be described in a similar manner. Mr. Carleton has a short and, in our opinion, unsatisfactory chapter on the "chromatic scale." Had he obtained his sharps and flats in a more natural manner—i.e., more in accordance with modulation as practised by classical writers—we think he might have explained the chord of the augmented sixth without having resort to two roots, and without "an advance by courtesy." Why should not D be the root? It could stand as dominant from G for the f *sharp* and also as supertonic of C minor for the a *flat*. In his chromatic scale he admits without hesitation e *sharp*, but fears to accept d *flat*, lest he should "borrow after the manner of the Israelites when leaving Egypt."

Mr. Carleton would like to reform the technology of the art; but to do so thoroughly would amount to the creation of a new language, so he is satisfied to amend, though he cannot completely cure. He remembers that Max Müller has said, "A change of nomenclature generally produces as much confusion as it remedies." He makes the most, and at times too much, of the present anomalies; but some of his proposed emendations are excellent. To speak, however, of dominant in an abbreviated form as *do* is rather confusing, seeing that the word is in use as an equivalent for "ut." The author admits this, and says, "it is a mere invention of the singing-masters;" but to state the way in which the term has arisen does not remove the fact of its existence and actual employment. His attempt to reform "figured bass" is clear and ingenious. The chapter on "consecutive fifths" is one of the most interesting and original in the book; he proceeds in a very logical manner to show not only that all fifths are not equally objectionable, and that their imperfection is a question of degree, but also to trace the cause and measure of the imperfection.

To give a clear and satisfactory account of this treatise it would be necessary to have music-type, and also to quote many of the new terms and definitions so as to understand the author's language and process of reasoning; but in our few and necessarily imperfect remarks we hope to have succeeded in calling attention to a work full of suggestive thought and originality. It is, as the author says in his Preface, "an independent endeavour to think out the system from the outset." J. S. SHEDLOCK.



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